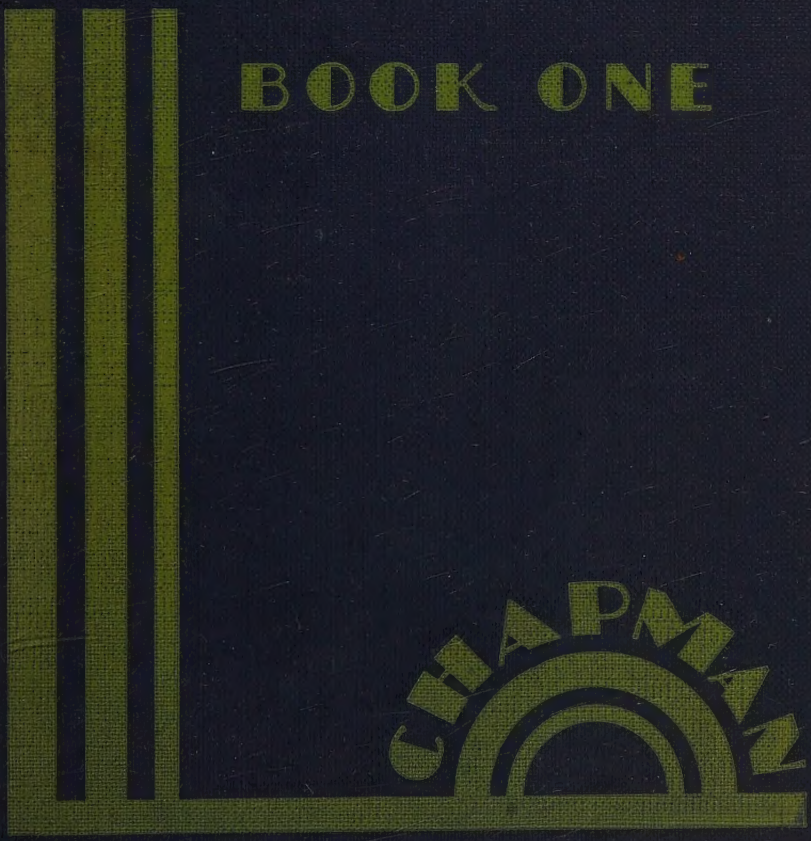
USING ENGLISH

BOOK ONE



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J. S. Landis

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USING ENGLISH

BOOK ONE

by

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PREFACE

"What shall we write about?" "How long does it have to be?" How many teachers have been wearied by the constant repetition of these queries?

The pupil attitude which gives rise to these questions is the wrong basis for starting any project in composition. The learning process is specific, not general. To have something to say is a necessary prerequisite of composition. If the teaching method first precipitates thought, the attitude which causes these questions is eliminated.

To stimulate vigorous thought, therefore, is the first objective of *Using English.* The text makes a particular effort to draw out the individual, to get him to react to his own environment, and to enjoy experiences vicariously. The Notebook Suggestions and Assignments furnish definite suggestions which help the student to turn his experiences into words. The creation of actual life situations, the many original devices, the cartoons, and the wealth of illustrative material from books, magazines, and newspapers, furnish an abundance of concrete motivation.

The second specific and equally important purpose of *Using English* is to train the pupil to express thought correctly and adequately. Training in grammar and punctuation need not be the deadly bore that it usually is to teacher and pupil alike. The author believes that a boy may become interested in gaining mechanical skills of this sort as he is interested in improving his batting average, that a girl may find pleasure in increasing her powers of expression as she enjoys improving her serve in tennis. In sports, improvement can be easily measured. In studies, measurement is more difficult, for many sorts of progress are not measurable by any obvious standards. In this book, however, tests are provided wherever possible. The student can measure his progress in spelling, in grammatical

usage, in sentence construction, in range and exactness of vocabulary, and in punctuation. Diagnostic tests indicate his weaknesses, drills provide means of learning, and mastery tests indicate the degree of progress he has achieved. By these means the student sees his own growth and learns to place upon himself the responsibility for improvement. Throughout, the book addresses the student himself. This straightforward approach should make the text peculiarly the pupil's own handbook rather than merely a teacher's aid.

Teachers will doubtless agree that both of these objectives — vigor and correctness — must be realized for even meagre success. The rules of grammar are useless to the pupil unless he has something to say and has had training in saying it. Furthermore, to awaken an urge to write without giving the pupil the ability to express himself clearly and correctly is to encourage illiterate writing. The sharp separation of language drill from expression and the equal proportion of space given to each will, it is hoped, do much to accomplish this two-fold purpose of *Using English.*

Recent investigations recommend that composition should not necessarily be presented as an end in itself but rather as an aid in meeting life situations. Where in actual life is good English necessary? How can training in oral and written composition increase and develop ability to meet these situations effectively? Many progressive English teachers agree that an individual must be prepared to meet such typical situations as require him to

1. Tell stories to a group.
2. Write friendly letters.
3. Write business letters.
4. Give directions.
5. Make oral and written explanations.
6. Report on investigations undertaken.
7. Define accurately and clearly.
8. Organize ideas and analyze situations by means of outlines.

9. Make clear recitations.
10. Conduct a meeting.
11. Perform office duties including handling correspondence, writing telegrams, meeting callers, making reports, delivering messages, and answering the telephone correctly.

Just a cursory examination of the various chapter outlines in *Using English* will show that this book does provide for these situations.

In studying the various "assignments," the reader will notice how many of them call for oral reports or class discussions. This material, however, is not tagged, labeled, and separated from the rest of the book. Throughout the text oral English receives increasing attention. Socialization of projects and sharing of accomplishments provide opportunity for speaking as well as writing.

Teachers are often at a loss to provide for the student who has some literary gift or interest beyond that of the group as a whole. Such students deserve help and need stimulus and suggestions, yet too often the teacher, occupied in bringing the majority of the group to some standard of mechanical accuracy, has been forced to neglect the ambitious minority. The chapter called *Opportunities for Adventurers* gives these students a chance to go on with writing not required of the rest of the class.

Using English is for the ninth and tenth grades. It is so planned that part may be taught in each year or the whole book adapted to either one of the grades. Plans for individual instruction in the appendix give detailed week-by-week contracts for these two years, both for schools which teach grammar in the ninth year and for schools which complete it earlier in the course and do not desire a continued emphasis.

It is important to note the special and unusual contribution of the numerous cartoons in *Using English.* Unlike the pictures in most books, included chiefly for purposes of ornamentation, these cartoons tie up closely with the text

and add immeasurably to its teaching effectiveness. In Part I the cartoons help to gain the interest of the students, add a visual to the verbal appeal of the assignments, and provide a stimulating source for themes. In Part II the cartoons make many points in grammar and punctuation more instantly understandable.

The chart on the inside cover is designed to help both teacher and pupil. It saves the teacher from the necessity of making repeated explanations. It enables the pupil to correct his errors independently. If, for instance, a teacher finds the misspelling of *receive* in a theme, he refers to the chart and writes II A in the margin of the theme beside the word. The student, referring to the chart, finds a page reference. On the page indicated he sees the rule for the spelling of *receive* and similar words. He finds, moreover, drills to help him fix the correct spelling in his mind. In this chart have been arranged all the topics that may cause trouble in spelling, in sentence form, in punctuation, and in grammatical construction. The formal grammar in the first part of Chapter XI is not charted, for it concerns the analysis of grammatical relations rather than correct usage. On the other hand, functional grammar, which has as its aim the correction of errors in speaking and writing, is fully charted.

During the six years spent in preparing this book, the author has tried constantly to keep in mind the specific purposes and life-situations mentioned above. Thus all the text material, the assignments, exercises, and tests were tried in the classroom, then revised, and tested again to accomplish these ends more accurately. The changes were based not only upon the author's own judgment but also upon the suggestions of many other teachers.

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PART ONE

CHAPTER I

USING ENGLISH TO GIVE PLEASURE

1. In Telling Stories
2. In Making Others Share an Experience
3. In Stimulating Imagination
4. In Choosing the Right Word

Have you ever counted the different ways in which you receive enjoyment from written and spoken words? Of course you think at once of hearing or of reading a good joke and perhaps of learning a new game, but probably you do not think of hearing a new song or of having a new and delicious dessert for dinner. Without written words we should become like savages, and without spoken words, worse yet. You can imagine vaguely what a hampered life a deaf and dumb boy or girl must live. Helen Keller was like one imprisoned until she found ways of making herself understood and learned how to read the thoughts of others. The more we think of the uses of words, the more we realize what an important source of enjoyment they are.

Because older people have understood how very important to your happiness is the ability to read intelligently, to write effectively, and to speak interestingly, they have given you instruction in English all the way through your school course. Now, in the coming years, keep in mind the object in studying English. Its purpose is to give you greater means of real, lasting enjoyment in life and to help you to give similar enjoyment to others. Think this through. In doing so perhaps you will discover two ways that you had not thought of before in which you can get and can give pleasure through your knowledge of English.

Is the most popular boy or girl that you know a good talker? Usually you like the person who has the ability to tell a story in such a way that you see the events happening, the person who can cheer you by saying exactly the right thing when you are downhearted, or the one who can make you understand more clearly some question that has been troubling you. Of course, much of this ability is not teachable; it lies in the person behind the words. If you are a likable person, however, you need to use words in letting other people enjoy your ideas. Most of us, I think, would like to have the skill of the mother about whom a modern poet writes:

She shapes her speech all silver fine
  Because she loves it so,
And her own eyes begin to shine
  To hear her stories grow.

And if she goes to make a call
  Or out to take a walk,
We leave our work when she returns
  And run to hear her talk.

We had not dreamed these things were so
  Of sorrow and of mirth.
Her speech is as a thousand eyes
  Through which we see the earth.

— Anna Hempstead Branch [1]

1. Telling Stories

Did your mother or father, your uncle or aunt, your older brother or sister ever tell you a story? Once when I asked that question, a boy told how his father on sentinel duty in Russia during the old Czarist days had shot a drunken officer. He had fled, barely escaping alive, and had finally reached America. We sat breathless while Ivan was telling that story. Then a girl whose mother had had a funny experience with a pet horse told her story, and we found it a real relief to laugh after our tenseness. You

[1] Courtesy of Houghton Mifflin Company.

have just as good stories in your family. Ask some one at home to tell you one. Then plan to tell it for us.

One or two hints may help you to begin your story in an interesting way.

Begin by telling	*when* and *where*	the story happened.
	whom	the story is about.
	what	the situation is.

Notice these beginnings. Which seems to you to have the best story behind it?

When my father was a boy, he lived in Nova Scotia. There it was his business in summer to look after a flock of sheep. His father was very proud of these sheep. One day one of them —

My aunt says that she will never forget an experience she once had in the Sierra Madre Mountains. One morning a party of four were coming —

When my brother first began to play baseball on a school team, he thought himself a rather unusual pitcher. One day —

ASSIGNMENT 1

Tell your story to your classmates. Be sure to begin promptly. Waste no time with unnecessary details.

Who told the best stories? Why did you like them best? I imagine that the successful story-tellers began promptly, went directly to the most interesting part of the story, and then, after making that most important moment or scene very vivid, ended quickly.

Notice how the teller of this story puts the situation before you at once.

This was our first night at camp. The scout leader had said "Good night" and now we could hear him breathing regularly. No sound came from the other tents. Still Bob and I could not get to sleep.

Some details, perhaps, are still not clear in your mind, but unless there is serious difficulty, you will let him go on

directly to the important happenings. Why couldn't he sleep?

The woods seemed full of mysterious sounds. A breeze stirred the tent flap; a branch creaked. The sleepy rustle of birds, even the lap-lapping of the water against the boats on the lake, sounded unfamiliar and startling. Suddenly we heard footsteps, cautious, slow, yet unmistakable. A twig snapped. Some one was approaching our tent.

The hearer's interest is now roused, but the skillful story-teller will not satisfy your curiosity at once. He will prolong the suspense a moment.

Should we call the scout leader? We didn't want to be laughed at and decided to make sure who it was first. Very cautiously we crawled out of our blankets and crept to the opening of the tent. A dark figure was lurching about uncertainly not three yards away. We clutched each other and were just about to shout when a pocket light flashed in our faces. The next moment a cross, sleepy voice grumbled, "Say, fellers, where's that water bucket?"

The story is ended. If the teller wishes to add, "Evidently we were not the only sleepless ones in camp," we may feel that the story is a little more finished. He must be sure, however, to add nothing more. There is always danger of spoiling the exciting moment, or climax, of a story by adding unnecessary explanations. As soon as the hearer knows what happened, the story should stop.

See how dull this same story becomes when told without interesting beginning, suspense, or climax.

We started early for camp. Most of the boys went by car, but Bob and I walked. It was a fine place for a camp. As soon as the leader came, we began pitching tents. Bob and I had a tent together. That night we had a scare, but it turned out to be nothing much. A boy was trying to find the water bucket and made a noise stumbling round. We thought for a minute that a tramp had got into camp.

Sometimes a plan helps us to see the best arrangement for a story. The one we have just been discussing might have been planned thus:

Situation

We are in camp for the first night.
We cannot sleep.

Events leading to the climax

We hear footsteps.
We are frightened.
We see a figure near our tent.

Climax

A light flashes in our faces.

Conclusion

One of the boys wants a drink of water.

ASSIGNMENT 2

Plan the story that you told the class, or a better story, according to the scheme suggested above. Write the story.

A reporter's notebook. A reporter would feel lost without a notebook. Ideas, bits of description, names and addresses — all sorts of things go into his notebook. Often his whole story is written in the notebook as he rides home from a fire that he has seen or a concert that he has heard.

We are all reporters. Our eyes and ears and feelings report to our minds; our tongues and pens report to others. Some kind of notebook will help us. A small one will be easy to carry about, but you may prefer to have a loose-leaf book large enough to hold your themes as you write them. Probably you will find the large book more generally useful, but perhaps you will supplement it with a very small one that slips into your coat pocket and takes the ideas you want to jot in it as you go to or from school or as you watch a game.

From this point on you will find in the text certain *Notebook Suggestions*, which, together with your daily jottings, will help you to prepare the oral and written themes called for in the *Assignments*.

2. Making Others Share an Experience

As you know from experience, one person may tell a story in such a way that you live with him in the experience, while another person, giving the same incidents, may leave you wholly uninterested. The success of one speaker or the failure of the other is not due wholly to planning. The person to whom you enjoy listening is probably the one who, as he talks, actually sees what he describes. If he is watching action, he uses words that flash that action vividly before your mind. An unimaginative person may say *he went* or *he walked*. The story-teller who is really seeing says *he stalked*, *crept*, *slouched*, *shuffled*, *tramped*, *strode*, *sauntered*, *strolled*, *scurried*. Each of these words carries a definite picture. Can you see it?

NOTEBOOK SUGGESTION 1

Below are expressions that have little or no vividness. For each one, substitute a word or phrase that makes you see a picture.

He sat.	She looked.	He took.
He spoke.	We felt cold.	I touched.
He looked afraid.	I wrote.	She waited.

ASSIGNMENT 3

Have you ever told stories to your younger brother or sister? Younger children are delighted if you can make some old-time hero live for them. Why not try your skill in interesting such an audience? If you are in a school that has younger grades,

you may be able to arrange to tell a story to a group of third-grade children. Sometimes there is an opportunity to amuse convalescent children in a hospital. Often you can find a group of eager listeners in your own back yard. If you cannot find an audience of younger children, choose a story that will interest your classmates and make them live it with you.

Here are a few suggestions. First plan your story carefully. Then, as you talk, watch what is happening. If you tell the story of Ulysses and the Cyclops, see that one-eyed giant in shaggy skins. Watch the wily Ulysses from the time he mixes the sleeping-potion until, from the ship, he flings his taunts at the raging Cyclops.

These topics may appeal to you as interesting stories to tell, or they may suggest other stories that you enjoy. Use some of the vivid words from your notebook, or others that carry pictures.

The Black Knight storms the postern at Torquilstone.
Crusoe rescues Friday.
FitzJames kills Red Murdock.
Gideon wins a victory over the Midianites.
David fights Goliath.
Theseus overcomes the Minotaur.
Jason wins the Golden Fleece.
Ulysses overcomes the suitors.

Self-criticism. Criticism often helps us to improve. A friend, seeing faults that we do not notice, can suggest improvements. If possible have one of your friends listen to your theme before you present it to your audience. Ask him to criticize your work by answering the following questions. If no one is available for this criticism, read your theme aloud in your own room. Then ask yourself these questions.

Subject matter

Have I planned my theme well?
Does the story begin promptly?
Is there a feeling of suspense leading to a climax?
Do the characters seem to live and act?
Will conversation quoted directly help the theme?
Have I made unnecessary explanations?
Have I used vivid verbs in picturing the action?

Manner

Do I stand well?

Is my voice clear and pleasantly conversational?

Are there any "er's," unnecessary "and's," or other unpleasant tricks of speech that should be eliminated?

NOTEBOOK SUGGESTION 2

See how many verbs expressing action you can list in your notebook, verbs like *darted, plunged, spun.* Check those that might be used in describing a race.

NOTEBOOK SUGGESTION 3

Read this description of a play in football, written by a ninth-year student. List in your notebook the verbs of action that he has used. List also the verbs that have little or no suggestion of action. Can you substitute better verbs?

IT'S ALL IN THE GAME

Only a minute to go, and the score stood 7–6 in favor of Crimson. The ball belonged to us, the Blue, on our ten-yard line. There was time for only one play. That must be a ninety-yard run, or the game was lost to us. Everybody waited in suspense — "Fourteen — twenty-two — fifty-seven — *eighteen!*" Zip! Straight as an arrow went the ball into the waiting hands of the half-back. Through the line he shot. A beautiful tackle, and the end of our hopes — but no — wait — he fumbled. His teammate scooped up the ball and was away in a flash. Only one man between him and the goal! The white lines fairly flew under his feet. He was at the thirty-yard line, the forty, forty-five, fifty. Now the other players had recovered themselves and were after him. A deadly Crimson form loomed in front, only five yards away. The man in Blue swerved to the right, cut to the left, and was by like a streak. The other veered, righted himself, and sped on like a hound after the deer. The white lines flew under the racing forms. The red jersey drew closer, closer. The five-yard line! Both plunged at the same instant; both went down — but the ball was not over. We had lost after all.

ASSIGNMENT 4

Can you make your friends see again a race, a critical moment in some game, a sudden happening that is full of vigorous motion? Try to picture for your classmates a scene that is interesting because of its action or motion. These suggestions

may recall some scene that you can see again. Use the material that you are collecting in your notebook.

A home run
A swimming lesson
A touchdown
A lesson in riding
A dancing lesson
A coasting or a sailing experience
An automobile race
An airplane landing or take-off

Some of the following time-connectives may help you to link the parts of your story and make it run smoothly.

suddenly
at that instant
gradually
just then
in a second more
at the signal

Making a booklet or magazine. Many of the stories that you have told or have written are worth keeping. Should you not like to have the best stories of your group in magazine or booklet? You might enjoy reading it in spare moments. It would make an interesting record of your work to show a visitor.

You may like to choose an editorial committee to collect perfect copies of those themes that the class selects by vote. Again you may choose some artistic member or a committee to make a cover and to decide details of binding.

This book may contain all the best themes written during the year and thus become a sort of yearbook, or it may become a magazine issued several times a year.

Preparing manuscript. Manuscript, to be acceptable to the committee, should have clear, even margins. On the left, the margin should be about one inch wide with regular indentation of another inch for the beginning of each paragraph. On the right, the margin will naturally be less even, since we try not to divide words. Whenever it is necessary to write part of a word on one line and part on the next, the division must be made between syllables. A dictionary will show where the division between syllables comes. In general, the arrangement of margins in a well-written manuscript should resemble that on a printed page in a book.

Making others feel. We not only see motion when we hear a story well told, but we often hear shouts and feel emotions, such as fear, excitement, or exhaustion. Sometimes the smell of gasoline or of smoke or the smell of a pine forest is a very real part of our story. Vivid stories often make us hear, feel, smell, and sometimes even taste.

NOTEBOOK SUGGESTION 4

If you have read Stevenson's *Kidnapped*, you will remember the choking smell of the dust that rose from the burnt heather that Alan and David were creeping through. You remember, too, the horrible weariness that David was fighting. Here is a short extract from the description of that journey across the moor, during which they are constantly in terror of being seen by the pursuing troops.

Toiling and resting and toiling again, we wore away the morning, and about noon lay down in a thick bush of heather to sleep. Alan took the first watch; and it seemed to me that I had scarce closed my eyes before I was shaken up to take the second. We had no clock to go by; and Alan stuck a sprig of heather in the ground to serve instead; so that as soon as the shadow of the bush should fall so far to the east, I might know to rouse him. But I was by this time so weary that I could have slept twelve hours at a stretch; I had the taste of sleep in my throat; my joints slept even when my mind was waking; the hot smell of the heather, the drone of the wild bees, were like possets to me; and every now and again I would give a jump and find I had been dozing. — STEVENSON, *Kidnapped*.[1]

a. List in your notebook the words and phrases that describe sensation or feeling. What references to sound, to smell, to taste?

b. What sensation can you remember most keenly? What words or what comparisons would help you to make another person feel in imagination as you felt actually? Write in your notebook a list of such words or comparisons.

Helen Keller in *The World I Live In* has described her ability to perceive sound through vibration. She writes:

I know the *plop* of liquid in a pitcher. I am also familiar with the pop of a cork, the sputter of a flame, the tick-tack of the clock,

[1] Courtesy of Charles Scribner's Sons.

the metallic swing of the windmill, the labored rise and fall of the pump, the voluminous spurt of the hose, the deceptive tap of the breeze at door and window, and many other vibrations.

These are tactual vibrations that do not belong to skin-touch. They penetrate the skin, the nerves, the bones, like pain, heat, and cold. The beat of a drum smites me through the chest to the shoulder blades. The din of the train, the bridge, and grinding machinery retains its "old-man-of-the-sea" grip upon me long after its cause has been left behind.

Again, describing a vibration that has arrested her attention, she writes:

I sat still and listened with my feet. I found that two waiters were walking back and forth, but not with the same gait. A band was playing, and I could feel the music waves along the floor. One of the waiters walked in time to the band, graceful and light, while the other disregarded the music and rushed from table to table to the beat of some discord in his own mind. Their steps reminded me of a spirited war-steed harnessed with a cart-horse.[1]

All this and more a person who is deaf, mute, and blind can perceive through feeling alone. Still more she gets from her one other sense, smell. You will enjoy reading her account of the strange, yet vital world in which she lives.

ASSIGNMENT 5

Listen and feel! Suppose your eyes are closed. Now try to give your classmates either orally or in writing a clear impression of one of the following occasions, or of another that suggests itself to you.

Early morning in the city.
in the country.
A night in the open.
I try to sleep, but my neighbors —
I enter a factory.
I wake in a blizzard.
I sit by the window in winter.
in summer.
I close my eyes during a basketball game.
at the theater.
in church.

[1] Courtesy of the Century Company.

NOTEBOOK SUGGESTION 5

Read the five student themes at the end of this section entitled *Speed*, *The Subway Trip from School*, *Soccer*, *That Piano Player*, and *When I Was Very Young*. Under the title of each, list in your notebook the different senses that help give the impression the author is describing. State briefly which of the four themes you think is most successful and why. Note the words or phrases that you think help most to make it successful.

ASSIGNMENT 6

Here is a chance to use your eyes. Make us see color and motion. But remember sound and feeling as well. In either a written or an oral theme, see how completely you can make your reader or your hearer share the experience you describe. Following are suggestions, but you will doubtless think of an experience of your own.

My neighbor starts his automobile.
The study hour begins.
The signal for dismissal sounds.
Sally orders an ice cream.
I approach a busy corner.
I enter a queer shop.
Mother entertains at tea.
The boat nears (or leaves) the pier.
A train enters (or leaves) the station.
A game ends.
My brother arrives from college.
Father installs a radio.

Discovering and revealing character. You have probably at some time had your palm read. You may have found that the reader made a rather shrewd analysis of your outstanding characteristics, or you may have found quite the contrary. If you use your eyes well, however, you will find out a great deal concerning the character of those about you without reading their palms. What does that shrug of Jane's shoulders mean? What can you read in the way she draws down the corners of her mouth? What characteristic does Jim's long, loping walk suggest? Is

there any relation between the way a person wears his clothes and the way he thinks?

NOTEBOOK SUGGESTION 6

Choose two or three people whom you know well. Discover one characteristic gesture, expression, or feature. Describe it in a short sentence or a phrase.

NOTEBOOK SUGGESTION 7

Choose any three people whom you see on your way home from school. Characterize each by a single adjective. Let that adjective represent the total impression the person leaves with you.

Now let us look closely at some person. Perhaps there is some one whom you see so often that you can close your

eyes and see before your mind a clear picture of that person performing some familiar act. Perhaps the way he moves or a characteristic exclamation that accompanies the action suggests very definitely the sort of person he is. Notice how Kipling makes you see the boy of whom he writes in *Captains Courageous*. What is the effect of the boy's words?

Once more the door banged, and a slight, slim-built boy perhaps fifteen years old, a half-smoked cigarette hanging from one corner of his mouth, leaned in over the high footway. His pasty complexion did not show well on a person of his years, and his look was a mixture of irresolution, bravado, and very cheap smartness. He was dressed in a cherry-colored blazer, knickerbockers, red stockings, and bicycle shoes, with a red flannel cap at the back of his head. After whistling through his teeth as he eyed the company, he said in a loud, high

voice: "Say, it's thick outside. You can hear the fish-boats squawking all around us. Say, wouldn't it be great if we ran down one?" —RUDYARD KIPLING, *Captains Courageous*.[1]

Kipling saw the general build of the boy, his cigarette, his sallow complexion, and his clothes. From these details he formed the impression of irresolution, bravado, and cheap smartness, ideas still further strengthened by the boy's actions. The concluding touch is his speech, in which we see a self-conscious attempt to make an impression upon the men gathered in the smoking-room.

ASSIGNMENT 7

Write a description of your own. Try to give a definite impression of character. By a gesture, an action, or an exclamation at the end round out your picture in such a way that the reader will say to himself, "Yes, that is exactly what we should expect that person to do or to say."

These suggestions may help you to find your character.

A tired workman (or salesgirl).
A person sitting opposite me on a street car.
A child surprised in mischief.
A novice at skating, dancing, sailing a boat, on horseback.
An agent.
A newsboy.
A picturesque beggar.
A boy wearing his first long trousers.
A traffic officer.
A friend in a characteristic position.
An old sea-captain, an aviator, a public speaker.
My brother or sister asking a favor.

NOTEBOOK SUGGESTION 8

By what a person says can you recognize the kind of person he is? The high school student who wrote the following sketch had in mind very definite pictures of the speakers. Can you see them as you read what they say? In your notebook write a sentence or a phrase descriptive of each. To me the conductor

[1] By arrangement with A. P. Watt & Son and Doubleday, Page and Company.

is a tall, lanky man in worn uniform. He has a wide mouth that he pulls down at one corner as he talks. Do you see him differently? Does he chew gum?

HEARD ON A CROWDED SUBURBAN STREET CAR

"Fourth Street! Fourth Street!"

"Hello, there, haven't seen you for several decades. You're looking the picture of health, my dear. Really I haven't seen you looking so —"

"— company ought to put at least two more cars on the line at this hour. After a hard day's work I don't propose to —"

"— front, up front, please! Transfer? Morgan Street? Yes! Move up front, please, everybody. Up front, up —"

"— and she said she didn't care if she lost her job — she'd have her rights anyway. Well, you know that attitude —"

"— just simply can't abide that oleomargarine. I always use —"

"— Oh, boy! We sure had a peachy time. What? Yeah, Gatchell's. You otta seen the swell-lookin' fella I danced with most of the evenin'. We got home at —"

"Newman Street! Newman Street! Everybody up front, please! Everybody —"

"— wish you would sit still one minute. Wriggling all round — there! Young man, I shan't speak to you again. Stop that whining. You are the most spoiled —"

"Lawrie there! Really, Peg? Don't tell any one, but you know I think he's the handsomest —"

"Lincoln Square! Lincoln Square!"

"That crank? Well, I guess, ol' feller! She promised she'd flunk me outright this quarter if I didn't —"

"Oh, yes — yes! The daughter, she's all wrapped up in her music. She's going to make us all mighty proud of her —"

"March Street! March Street! End of the line! March Street!"

NOTEBOOK SUGGESTION 9

Note the manner in which people speak. How does your class president call a meeting to order? If some one wakes you in the morning, what does he or she say? Under the names of five people whom you often meet write sentences such as they might speak.

ASSIGNMENT 8

You will find it entertaining to write conversations in which the speakers reveal, with seeming unconsciousness, the kind of people they really are. A monologue in which one person speaking over the telephone or talking to himself leaves you to im-

agine what the other speaker says or what his situation is may be either amusing or tragic. You may enjoy giving these conversations as little plays, writing them after the class has made its criticism. Here are suggested topics. You will doubtless think of others.

Making a confession.
Applying for a position.
Telephoning an order or a complaint.
Trying on a new hat or coat.
Father asking where I left his wrench.
Studying in the living-room.
A policeman reprimanding an automobile driver.
Congratulating the hero after a game.
At a bargain counter.
Two characters in fiction meet.
Two inanimate objects (as the clock and the desk) come to life and tell their troubles.
Two persons behind you discuss the play during the intermission.

Expressing your own feeling. Stories of your own experience depend for their interest very largely upon your success in making others appreciate your feeling. You know that a trivial event often becomes very significant when seen from a child's point of view. As you look back upon your own childhood, you can doubtless remember incidents that were really tragic to you, but that you realize now must have seemed unimportant to your elders. A forgotten errand, a broken toy, an undeserved punishment may once have caused you real suffering. Perhaps ten years from now, or even five, you will look back with amusement at some of the struggles and disappointments that are very real to you now. Stories of such experiences are interesting if the story-teller makes us share his feeling.

ASSIGNMENT 9

Tell some experience of your childhood, or imagining yourself an old man or woman, give a reminiscence of your present life. Make us sympathize with you. If you need instruction

regarding the planning of a story, read again pages 4, 5, and 6.

The following topics may suggest a subject.

When I was trying to help.
My first money.
My first day at school.
A lost lunch.
What I remember of my first circus.
It looked easy.
My first party.
Tardy again!
My beginning in athletics.
The lesson I did not prepare.
Company manners.
That cake!

NOTEBOOK SUGGESTION 10

As you read, in school and outside, keep an alert eye for the strong word, the happy phrase, the effective twist of a sentence. Then pop it into your notebook for future reference. Become a collector of words.

ASSIGNMENT 10

A reverie is the daydreaming of a person whose mind roves more or less freely from one subject to another. Sometimes a reverie may be very self-revealing. If you stop to think what is really passing through your mind sometimes when you are supposedly listening or studying, you will not be surprised that you do not remember more clearly a lecture or a lesson. Write a reverie that will entertain your reader, perhaps reveal something of yourself. The following situations may offer suggestions.

I ought to write my theme.
I listen to a tiresome speaker.
I wash dishes after the guests have gone.
I prepare to shake down the furnace.
I await my turn in the dentist's chair.
I try to study by the open window.
I await my turn as the last speaker on the program.
I see the game from the substitutes' bench.

Student Themes

Here are themes written by boys and girls in their ninth and tenth school years. You may find in them suggestions for themes of your own, themes that will be vivid and satisfying as expressions of what you see and feel.

SPEED

At last we had managed to get away from the slow-moving, almost endless string of cars. The road was now practically empty, and its course ran straight ahead into a valley. On either hand curved foothills, leading up, up to towering mountains behind. Our speed increased. We coasted down into this valley as if we were some mighty bird swooping upon its prey. The farmhouses and barns, the towns and villages seemed like specks and splotches on a green curtain as we darted through. Even the rounded foothills became mere wind drifts as we glided over. Down in the valley again the road lay still straight and deserted in the midday sun as we shot arrow-like along. Then it turned upward, and we rose swiftly until we were again looking down into a valley. The green and yellow patches of fields and meadows, the woods and lakes, all seemed snatched away as we whizzed through and up — on the top of the world. "This," I cried, "this is the way an eagle feels!" — Tenth-year Student.

THE SUBWAY TRIP FROM SCHOOL

Drop the nickle, enter the din,
Tear for your train, and then squeeze in.

Ride to your stop, packed far back,
Like codfish hung on a drying-rack.

Then when your station comes at last,
Loosen yourself where you're held fast,

Push for the door, and wriggle out —
A fine sport if you're not too stout!

Race for the stairs, and pause to buy
A paper from the boy whose cry

Rings like a shot o'er the roaring din,
"Getcha paper here — Pirates win!"

Then on home to rest at last,
Thankful that subway trip is past!

— NINTH-YEAR STUDENT.

SOCCER

"E-die! Quick!" The ball shot over the heads of the players, past Rita's vain attempt to stop it, and dropped on the other side of the field. Hot in pursuit rushed the Midgets.

"Kick it, Jan! Stop that ball!" The goal-keeper caught and threw wildly. Where were the half backs? the full backs? There they were, all bunched together, frantically trying to free the ball for action. There was no semblance of order, only a muddle of hot, excited girls struggling to kick.

Suddenly the ball shot through — the forward lines after it. "Can't they stop it?" They can! Back sped the ball. My, but those two could dribble!

"Don't let them make a goal!" Too late. With a kick, swift and true between the posts, the game ended.

"Five points for the Champions!" — NINTH-YEAR STUDENT.

THAT PLAYER PIANO

In the apartment above us lives a family that is very fond indeed of music. These people possess a player piano and perhaps three rolls for it. So musical are our neighbors that unless one of the rolls is being played they are not altogether happy. Thus the piano is in constant use. Sound, as I've been told, rises, and such is the case with everything played by our neighbors but the bass. This rumbles downward upon us like some great avalanche. There is a definite pounding — perhaps from the pumping. I have never composed for player pianos, but I'm sure there must be some rule allowing the use of two notes only in the bass, as that is all we ever hear. First come sixteen beats of some very low note shifted to sixteen of a note higher, then to a half note lower, and — all over again!

In the morning we eat breakfast to sixteen yawning notes changed a bit higher, then sixteen that are half a note lower.

In the evening math., English, and German — all are done to

the tune of an everlasting sixteen low beats, sixteen a little higher, and sixteen half a note lower.

At night the radio, our conversation, or a book is ever accompanied by sixteen impudent, insistent thuds followed by sixteen a little higher, then lower again.

We fall asleep with the droning sound of sixteen weary thumps rising to sixteen others, then dropping to sixteen more.

Our dreams, could we remember them, might well be sixteen notes dressed as Indians beating their tom-toms for some war-dance, the swish of a passing garment slightly changing the pitch of the beat, and the wind blowing it back again.

Sixteen notes, sixteen higher, sixteen one half-tone lower — our neighbors' player piano! — TENTH-YEAR STUDENT.

WHEN I WAS VERY YOUNG

It was so hot, and I felt all itchy. The sandals scratched my feet, and the wind didn't blow through my dress as I would have liked it to. Dotsie felt that way too. We didn't know where the soda store was, and Anna didn't either. We even went into the kitchen and asked her, but she was busy, and it was still hotter there. Why didn't some one take us to the beach? That made me think I hadn't seen Mother for as much as an hour. I asked Dotsie, and she thought maybe the grown-ups were hot too, and had gone to the beach. I didn't say anything to Dotsie, and she didn't talk to me. Hand in hand we opened the gate and walked towards the beach.

"That was mean, wasn't it?"

"Yeh, we're just as hot as they are, I bet."

A cooler wind blew up, but I didn't care much. It still was hot, and I didn't want to talk. Dotsie felt that way too, and I was glad. We didn't talk. — TENTH-YEAR STUDENT.

A DAY WITH TOM SWIFT

At first Tom felt uncomfortable away from the familiar surroundings of the yellow cloth covers.

"Mr. Swift," said I, "welcome to my humble domicile. Make yourself at home. Please discard the mannerisms of the series books, and try to act like a human being."

For an instant I thought the great inventor's face hardened

under this uncouth, insulting remark. He realized, however, that no matter how good a talker or athlete he was in fiction, he would not show up well in an argument or a fight with a real human being. Instead he said, "It is a relief to act like a normal person for a change. Mr. Victor Appleton[1] clings to the penny-dreadful idea of a hero, and he makes me act accordingly. I am going to try to seem natural for a day at least."

I would have applauded this speech of Tom's had there not appeared a determined glitter in his gray eye as he uttered the last sentence. I told him of it and warned him to watch out for those old habits of the Appleton series.

"No determined glitters," I ordered. "What do you consider your most thrilling adventure?" I continued in interrogation.

"It's hard to say. They are all tamed down by the knowledge that Appleton would never have me killed. I'm his meal ticket. That's why he ran me through twenty-five or more novels. Once when I threatened to swear when I was in a tight place instead of doing the Ancient Mariner eye-glittering stuff, he threatened to wreck my aeroplane with me in it. I never was very near being done to death —" Here I looked up with a warning in my eye. "All right, killed," Tom corrected himself.

"Say, Tom," I struck in, a sudden thought catching me unawares, "doesn't your goodness sometimes pall on you? It did on me when I read about you. Do you enjoy being above the base and scoundrelly villains always? Or do you always feel like being so very polite to every meddlesome person who asks why you don't invent an automatic reducing-machine or something?"

"But I thought you humans were," he interrupted.

"You've never been in the subway. Come. It's 5:30, just the time to see politeness in its highest form."

Fifteen minutes later after we had fought our way out of the subway, the hero who was taking a vacation dropped to a park bench with a sigh.

"Are you 'exhausted and barely resisting the fumes of sleep, but determined to struggle bravely to the bitter end'?" I asked.

Tom winced at my quotation from his creator.

"I must be going," he said.

"What! back to the double-titled novel before I have a chance

[1] The author of the Tom Swift series.

to ask you your opinion of Prohibition, Lindbergh, the Pan-American Conference, the ten latest hits, or Lucky Strikes?"

"Well, so long" (this expression was a great concession on his part). "Appleton wants to buy a new Palm Beach villa; so I've got to be heroing again in *Tom Swift in his Non-stop, Round-the-World Flight, Out-Roving the Rover Boys.*"

"And out-Lindying the Lone Eagle," I said. "I haven't been with you very long. Couldn't you or one of your series friends, such as Sherlock Holmes, Alan Quartermain, or Tarzan, come to see me?"

"Anybody," said Tom, "except Nick Carter or an Alger character."

I agreed and we exchanged farewells. As I watched him depart, I noticed that the air of a series hero came over him again. One time-honored Tom Swift act after another he did as he disappeared until he was a complete Appleton character again, for "his manly, well-knit figure faded into the twilight."
—NINTH-YEAR STUDENT.

3. STIMULATING IMAGINATION

> The world is so full of a number of things,
> I'm sure we should all be as happy as kings.
>
> — STEVENSON.

Discovering stories. Are you curious about things? I wonder if as you look down at your inkwell, for instance, it starts you thinking of foundries, of glass blowers, of inventors. And do you know what ink is? Many, indeed, are the different sorts of ink that have been used since the ancient Egyptians drew their hieroglyphics on papyrus. Your pen point, too, has a history. By what steps has it developed from the quill of Washington's day? Even the black graphite, or lead, in your pencil is older than you can imagine. It began to be formed before man lived upon the earth. It is probably a fragment of one of those fern-like trees that sheltered strange monsters in prehistoric ages.

Really, everything you look at has a story; a past, a present, a future. And what varied experiences and asso-

ciations! If your mind is alert, it is forever on the trail of these half-hidden stories.

NOTEBOOK SUGGESTION 11

Look about you. From what different sources have the objects that you see been gathered? Make a list of those that may have interesting stories in their backgrounds.

Even so apparently commonplace a thing as the varnish on your desk is made from the resin of southern pines and from gums with such foreign names as kauri, copal, damar, from far-away places like New Zealand, Africa, the East Indies, Singapore, and Batavia. To these gums are added oils, not only the linseed oil pressed from flaxseed, but tung oil from nuts grown in far Japan and China. A glance at the history of varnish takes us back to the old, old days when Cathay, the wonderland of the world, produced marvelous lacquers. The secrets of their manufacture, the processes by which their hardness and brilliance were obtained, might not be told on pain of death. None save those in the imperial palace might have objects of such beauty.

It is rather wonderful to find that the varnish under your fingers has so much of romance about its origin; yet stories as interesting will grow from almost anything that you see with a live mind. With the world full of

things to find out about, why do you not as a group decide upon some voyage of discovery that you would like to make? You may each be mentally a Columbus. The great discoverer, you remember, started out to find a new way to India and found instead a new world. Your voyage, too, may have unexpected results. One of the following suggestions may start you upon a quest of your own.

NOTEBOOK SUGGESTION 12

Choose one subject of investigation. You may find something of interest in the following list, or you may prefer some other subject that is of special interest to you. Collect in your notebook all the information you can find on the subject.

1. To find how our writing materials came into existence.
2. To discover how we get our light, heat, or water.
3. To discover hidden stories in your school building and its furnishings.
4. To discover the sources of our clothing.
5. To discover what inducements our town or city offers as a place of residence.
6. To discover stories of what our town or city was like one hundred or more years ago.
7. To discover reasons for feeling pride in our town or city.
8. To discover stories about the invention of airplanes or automobiles.
9. To discover what the rock or soil under your feet is made of and how it came there.
10. To discover what birds or wild animals live near by and to observe something of their habits.

NOTEBOOK SUGGESTION 13

Sit back in your chair for a moment and think what it is in the world that you would most like to have. Perhaps it is the captaincy of the basketball team or the presidency of your club; it may be the affection of somebody; perhaps it is a sum of money or a trip over distant seas; perhaps strange and exciting adventures.

But think quickly, decide, and write your decision, in one sentence if possible, in your notebook. Now invent ways and

means of achieving your wish. Write down in numbered order as they occur to you the steps necessary for realizing your desire.

You may now decide that yours was an absurd desire, or you may not. Anyhow, you will have learned something about yourself. Perhaps you have provided yourself with material for an interesting story.

ASSIGNMENT 11

Sometimes a single word or phrase will start a long train of questioning. Much of interest awaits you behind each of the following everyday objects. If you are persistent, you will find a story worth telling about the origin of any one of them. Tell the class about your discovery.

1. A clock or watch.
2. A silk necktie.
3. An eraser.
4. A book.
5. A pair of eyeglasses.
6. A linen handkerchief.
7. A knife blade.
8. A cent.
9. The paraffin on a jelly glass.
10. A piece of chalk.
11. A marshmallow.
12. A tin can.
13. A lump of coal.
14. A telephone receiver.
15. A piece of rope.
16. A bronze tablet.
17. A fur coat.
18. A piece of coral or of jade.
19. A bar of chocolate.
20. A bamboo fishing-rod.
21. A silver fork.
22. A Persian rug.
23. Piano keys.
24. A tennis racquet or a baseball.
25. A violin.

Stories that lie in a name or phrase. Wordsworth, listening to a reaper in a distant field, imagined that she must be singing of

> old, unhappy, far-off things,
> And battles long ago.

Often a poet by a word or a phrase brings flooding in upon our minds stories, pictures, history, adventure, all the glamour and romance of days long past. A few of these openers of "magic casements" are given below. If any one of them leaves you, like a blind man, staring into darkness, the joy of eye-opening discovery lies before you.

Suppose, for example, you read Browning's line:

> Did the deed and saved the day, for the day was Marathon.

If you know nothing of Marathon, the whole line is practically meaningless. The first thing to do is to look in an encyclopedia or in an ancient history for the story of Marathon. Next plan to retell it in some vivid way. Suppose yourself an actor in the adventure and tell your experience in the first person. Or, if the story permits, imagine yourself in a position similar to that of Rebecca at the castle window during the siege of Torquilstone in *Ivanhoe*, and describe in lively fashion the details of the action taking place before you. Again in making clear some story, you may read the log of a ship or the entries of some strange old diary.

ASSIGNMENT 12

Choose, then, one of the following quotations that opens to you a new scene, takes you upon an adventure, or helps you to live again among the actors in a story of age-old fame. Use your imagination and ingenuity in making your classmates share your experience.

1. With the fruit of Aladdin's garden clustering thick in her hold,
   With rubies awash in her scuppers and her bilge ablaze with gold,
   A world in arms behind her to sever her heart from home,
   The *Golden Hind* drove onward over the glittering foam.
   — NOYES, *The Golden Hind.*

2. Perhaps the selfsame song that found a path
   Through the sad heart of Ruth when, sick for home,
   She stood in tears amid the alien corn.
   — KEATS, *Ode to a Nightingale.*

3. Silver in the crude and fashioned, pots of old Arica bronze,
   Jewels from the bones of Incas desecrated by the Dons.
   — MASEFIELD, *Spanish Waters.*

4. Where the great whales come sailing by,
   Sail and sail with unshut eye,
   Round the world forever and aye?
   — ARNOLD, *The Forsaken Merman.*

5. He star'd at the Pacific, and all his men
   Look'd at each other with a wild surmise —
   Silent, upon a peak in Darien.
   — KEATS, *On First Looking into Chapman's Homer*

6. And drunk delight of battle with my peers,
Far on the ringing plains of windy Troy.
— TENNYSON, *Ulysses.*

7. He raised his head like a Viking crowned.
— NOYES.

8. Quinquireme of Nineveh from distant Ophir,
Rowing home to haven in sunny Palestine
With cargo of ivory,
And apes and peacocks,
Sandalwood, cedarwood, and sweet white wine.
— MASEFIELD, *Cargoes.*

9. So you're of Spartan birth?
Descended, perhaps, from one of the band —
Deathless in story and song —
Who combed their long hair at Thermopylæ's pass?
— ROBERT HAVEN SCHAUFFLER,
Scum o' the Earth.

10. And a burning ring all round, the chariots traced
As they raced,
And the monarch and his minions and his dames
Viewed the games.
— BROWNING, *Love Among the Ruins.*

NOTEBOOK SUGGESTION 14

Notice in the stories, the novels, even the history that you read, suggestions of untold stories, such, for instance, as the adventure of the Black Knight the morning before the tournament in *Ivanhoe.* Write these suggestions briefly in your notebook. You may use them later.

Stories of today. The present is as full of adventure and romance as the past if we keep our eyes open to see it. We grow so accustomed to the wonders all about us that we fail to see them. Suppose, however, that one of the early settlers of your community has been having a prolonged sleep like Rip Van Winkle's and suddenly appears in your town. He is standing bewildered on a street cor-

ner when you notice him. How does he look? Of course you offer to help him. What does he tell you?

ASSIGNMENT 13

Tell the story of your experience. You may, if you prefer, impersonate some historic figure and tell what you think of this new world in which you find yourself.

ASSIGNMENT 14

The newspapers every day offer us a chance to use our imaginations. Select one of the clippings given below. Suppose yourself one of the persons connected with the story. From the point of view of the person whom you imagine yourself to be, tell the story of what happened.

Alaskan Dog Carries Note From Hurt Miners Across a Peak Alone at Night in 40 Below

LITTLE SQUAW, Alaska, Dec. 27 (AP). — Carrying a scribbled note from two miners crippled by an explosion, one of them blinded, a Malamute dog crossed a 3,000-foot pass in the Brooks Mountain range at night, with the mercury 40 degrees below zero, to his master's cabin here. The injured men arrived here today on a sled.

Oscar Ottersoniz, Little Squaw

miner, was awakened at 2:30 yesterday morning by his dog, Nigger, whining and scratching at the door. A note on the husky's neck read, "Come. Both seriously injured. Explosion."

Ottersoniz had lent the dog to J. S. Shaw and C. Dunlap, who were mining on Tobin Creek, beyond the pass. Two men, hurrying over the pass with a sled and a team of dogs, found Shaw and Dunlap badly injured by the explosion of a box of detonators. Dunlap was blinded.

From the Little Squaw radio station, established Dec. 13 by the United States Signal Corps, ninety miles north of the Arctic Circle, word was sent to Fairbanks, Alaska, to rush an airplane to take the patients to a hospital.

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VIENNA, Dec. 27. — The watchfulness of a dog saved the lives of 103 people Christmas night in a hut on the top of Mount Schoenberg, where the party had climbed to be ready for the skiing next day.

The dog's barking roused the caretaker, who found the place in flames. In spite of the fact that the thermometer was close to zero the guests were forced to fight the flames, stripped to the waist.

LINER PICKS UP 3 ADRIFT AT SEA

Castaways Had Been Helpless Four Days When the Momus Reached Them.

SIGHTED OFF FLORIDA COAST

Craft, Bound From Nassau to Miami, Abandoned With Disabled Engine.

The Southern Pacific steamship Momus, which arrived yesterday morning from New Orleans with passengers and freight, had to stop at Quarantine because she had picked up three castaways in a disabled motor boat. After the Public Health Officer and Immigration Inspector had examined the rescued the steamer proceeded to her pier.

The castaways were John Morey, Henry Switz and Roy Palmer, all from Miami, Fla. They left the ship directly she was tied up and said they were leaving for Miami.

Captain C. P. Maxson, master of the Momus, said he sighted the motor boat, which was 40 feet long, at 3 P.M. on Friday, flying signals of distress. The steamship was then off the Hillsboro Light, about ten miles from the coast of Florida, near Miami. The three were rescued and their craft was abandoned. The men told the captain that they were bound from Nassau to Miami when their engine broke down. They had drifted for four days and nights when the Momus reached them.

FORGOT JEWELS IN TRASH.

Mrs. Cox Dumped Basket Into Ash Can and Collector Is Arrested.

ROCHESTER, N. Y., Nov. 21 (AP). — Because she hid jewels in a waste paper basket and then dumped the basket into an ash can, Mrs. George C. Cox is minus the jewels, valued at $4,000, and Frank Donnelley, 47, a city ash collector is under arrest on a charge of grand larceny.

Five diamond rings, a diamond brooch and two watches were placed in the waste basket to escape the eye of possible burglars, Mrs. Cox told the police. Later she forgot the jewels and dumped the contents of the basket into the ash can. Donnelley admitted finding the watches, but denied seeing the diamonds.

4-Ton Elephant Caught on Kansas Rampage, After Wrecking Fences in Four Counties

OTTAWA, Kan., Dec. 14 (AP). — After roaming through four counties in Southeastern Kansas for three days, Diamond, a circus elephant, was captured by his trainer late today eighteen miles southeast of Garnett.

The trainer and assistants, with horses from the Winter quarters of a circus at Quenemo, from which the pachyderm escaped last Saturday, overtook Diamond and subdued him without great difficulty.

Diamond recognized the horses and permitted them to approach. Then ropes were fastened about the four-ton animal and he was tied to a tree.

A blazing fire was built near Diamond to thaw him out, and the circus men hoped the warmth would save him from threatened pneumonia.

In his self-conducted Winter expedition over the countryside, the elephant smashed fences and outbuildings and stepped on a pig. Appearing in a school yard Monday at Garnett, Diamond terrcrized the pupils before being driven away.

The trail of property damage, however, was not great, and Diamond injured none of the hundreds of farmers who chased him, firing with shotguns and small calibre rifles. The bullets made little impression on Diamond's hide.

Diamond, according to D. F. Masten, superintendent of the circus, went wild in Milwaukee about five years ago and with the aid of another big elephant tore down some columns in a Masonic temple.

Dog on Railroad Track "Flags" Iowa Train And Saves Master Overcome by Heart Attack

Special to The New York Times.

CEDAR RAPIDS, Iowa, Jan. 31. — G. C. Clark, a farmer living near Wadena, has been kind to dogs all his life, and one may be sure that he will continue to be after what happened yesterday.

Mr. Clark was returning to his home accompanied by Treve, a white collie, and Freckles, a coach dog. He was overcome by a heart attack and fell unconscious between the rails of the Milwaukee Railroad.

Treve immediately squatted down by his prostrate master and began howling. Not so Freckles. He started up the track on a run and yelping as loud as his lungs would permit. A quarter of a mile away a passenger train was approaching. George Craft, the fireman, first saw the dog and, sensing something was wrong, advised the engineer, William Luther, to slow down.

Luther put on the brakes and brought his train to a stop within a few feet of the unconscious man between the rails. Then the engineer looked around to see what had become of the coach dog. He saw him perched on the pilot of the locomotive, still barking. This time he was wagging his tail and Luther says that if ever a dog smiled Freckles did when he saw his master was out of danger.

Mr. Clark was placed aboard the train and the two dogs perched themselves on either side of him in the seat and guarded the unconscious man until the train stopped at Wadena. There Clark was placed in an ambulance and sent to his farm home with the dogs riding behind him. The dogs remained with him until they saw him safely in the house.

Clark raised the dogs from puppies. They are his constant companions and he says he has never given either a cross word. They are about five years old.

Iowa Town Works to Save Child's Life By Clearing a 12-Mile Road in Blizzard

Special to The New York Times.

CEDAR RAPIDS, Iowa, Nov. 21. — Willie McCauley, 5 years old, is alive today because he is loved by a whole town, and the whole town and a lot more were willing to turn out and work for him when it meant a lot.

Willie, who lives with his parents, Mr. and Mrs. William McCauley, near the town of Rowley, was taken critically ill last Thursday night. A physician said that only an immediate operation would save his life. The

nearest hospital was at Independence, twelve miles away, and a genuine Iowa blizzard was raging. Snow was lying from four to six feet deep in the roads and no automobile could go through the drifts.

The news got out among the fourteen merchants of the town that Willie had to be taken to the hospital at once. It was after 9 o'clock and all the farmers were in bed, but the telephone soon aroused them. They were told of Willie's condition. In a jiffy more than a score had hooked up their teams.

The farmers were joined by the business men of Rowley and together they attacked the drifts. The automobile containing Willie followed close behind. After 3 o'clock Friday morning a road was cut through to Independence, and Willie reached the hospital and safety.

It was announced today that the child was out of danger, and then the story of the battle with the blizzard was told.

Three Men Marooned in Lake Michigan Ice Get Food in Perilous Trip by Coast Guards

MICHIGAN CITY, Ind., Jan. 24 (AP). — Three fishermen, marooned for several days aboard a small tug in an ice field about a mile and a half from shore in Lake Michigan off Grand Beach, near here, were cut off completely tonight from the outside world. No effort will be made to rescue them before tomorrow.

On Saturday they were visited by three members of the coast guard, who narrowly escaped drowning, and delivered one day's supply of food to the men in the expectation that the tug would be brought to shore before Saturday night.

Today, however, the ice field around the tug had broken up to such an extent that the men could not be reached, although the boat itself still was held fast. It may be necessary to bring a steel prowed vessel from Chicago to break the ice and rescue the fishermen.

Three members of the coast guard, Captain Johnson, Walter Lutz and Frank Lisemeyer, made their way across the ice field on Saturday, finally reaching the boat with supplies after being forced to leap across several open spaces. On the return trip the three were plunged into the icy water when a block of ice turned over and Captain Johnson was almost drowned before he was able to swim to another piece of ice. The ice field extends for several miles into the lake and a boat attempting a rescue would be forced to break its way through a great field of ice before it could reach the tug.

The three men who are marooned, and from whom no word has been received since Saturday, are Frank Jentzen, Harvey Freyer and Joe Vankirk.

MESSAGE IN BOTTLE BARES SEA TRAGEDY

After Floating About for Forty Years It Is Found on Shore of Baltic Isle.

"MOTHER, I DIED FIGHTING"

Signed by John Lee, Master Mariner of Halifax, Who Never Returned From His Last Voyage.

Special to The New York Times.

HALIFAX, N. S., Nov. 3. — A sea disaster, nearly forty years of silence, and then from far-off Prussia comes word of the finding of a message written by a Halifax sea captain as his ship was sinking beneath the waves almost four decades ago.

This message, found in a bottle on the shore of Bockum, a small seaport on the Baltic, has been tossed about in many seas since May 17, 1887, when it was written. It was found by B. Jenssen, head test officer of the transatlantic cable station at Emden, Prussia, and was forwarded to the Government of Nova Scotia. The original message is now in the hands of a prominent Government official here.

It reads:

"May 17–87. To whom it may concern: Tell mother I died fighting.

"JOHN LEE,
"Master Mariner, Halifax."

Immediately upon receipt of the message in Halifax, efforts were made to verify it. Today a prominent citizen of Halifax said he well remembered Captain John Lee, who sailed from this port about forty years ago, and who since that time has never been heard of. That the message is genuine is borne out by the fact that the Captain John Lee referred to lived with his widowed mother, who died here thirty-five years ago.

Early in September last, Mr. Jenssen was sent on official duty to the Isle of Bockum. On Monday morning, Sept. 6, while walking along the shore, he noticed the head of a bottle bobbing on the water. With a stick he pulled the bottle ashore. He found it to be tightly sealed and apparently empty. The worn condition of the surface did not disclose the message inside, which was found only when the bottle was broken.

The message is written on rough paper and in blue pencil. The paper, which apparently was once white, is badly faded, and the writing is indistinct. The date and the name are, however, quite distinct.

NOTEBOOK SUGGESTION 15

Collect in your notebook clippings from newspapers or magazines that have in them suggestions for good stories.

Stories in what we see. At one time the *New York Evening World* offered a prize of a Ford car for the best bits of observation sent in by readers of the paper. Here are two of the prize-winning "stories."

On Atlantic Avenue yesterday I saw a large ice truck with a baby carriage on it and a luncheon table and eight chairs. The ice truck belongs to Tony Alsprino, and he and his whole family, I guess, were going on a picnic somewhere. On the back of it was written: Tony's Birthday, and the truck was decorated with red, white, and blue.

Can you imagine how the family decided to celebrate Tony's birthday in exactly this way? Where were they going, and what sort of day would they have? Can you picture some of the incidents? What kind of person is Tony himself?

I learned today a new way to beat the high cost of laundry work. As the J. B. King steam lighter passed our boat at Mariners' Harbor I saw a deck-hand pin his laundry to a line and throw it over the stern into the water. As the boat steamed along, the churning of the propellor cleansed the clothes, the principle being the same as that of a washing machine. By the time the lighter reached the Statue of Liberty the clothes should have been as white as foam.

Would such a method of washing serve at camp? What might happen if one tried such a scheme?

NOTEBOOK SUGGESTION 16

Be on the watch for incidents that suggest stories or character sketches. Try for a week to find every day something that has an appeal to your imagination. Write briefly in your notebook a description of the incidents and the story suggestion that you find in each. At the end of the week read them all. See which then seems best. You may want to put it into a story.

4. Choosing the Right Word

We have found that words are in themselves interesting. Each carries a fragment of man's knowledge of what he

sees, feels, tastes, smells, hears, or a part of his thought about these experiences. Some words flash pictures on our minds, others link together parts of a thought. Our ability to understand the world about us increases with our knowledge of the exact meanings of words. How much escapes you because you have a meager vocabulary?

ASSIGNMENT 15

Here is a chance to test the extent of your vocabulary. Do you know the meaning of as many words as most people of your age or do you know more or fewer? Try one of the vocabulary experiments on page 259.

NOTEBOOK SUGGESTION 17

Watch for new words during a week. Make a list of all that you hear in the speech of other people or see in your reading. Find the meaning of these words. Choose from your list those that will enrich your own vocabulary. Use at least one new one each day. At first you may feel, as Professor Palmer says in his essay, *Self-Cultivation in English*, as if a bomb were exploding near you. If you use the word correctly, it will make no such impression upon your hearer. After one or two trials, it will slip out quite naturally.

At the end of a week bring into class the list that you have in your notebook. Compare it with the lists of other members of the class. Have they words that are new to you? Pool your knowledge. Choose from all the lists the ten words that should be most useful as additions to your vocabulary. Use these ten until they become very familiar.

Saying what one means. Many times we are too indolent to think what the exact idea is that we want to express. We say, "I had a nice time," or "It was a good game." We may mean that we were glad to see a victory for our team, or we may mean that the game was hard-fought with many exciting plays. "Good" doesn't tell much. Saying what we mean does not mean using long words instead of short ones or talking bookishly.

NOTEBOOK SUGGESTION 18

Here are sentences with certain cover-all words placed in italics. Substitute what the speaker might really have intended.

1. I had a *nice* time at the party.
2. It was *nice* of Mary to ask me.
3. I had an *awful* time.
4. The game was simply *awful.*
5. Tom is a *wonderful* player.
6. We had a *wonderful* hike.
7. We are feeling *fine.*
8. It was a *fine* trip.
9. She is *great* at candy-making.
10. That's a *great* play.

NOTEBOOK SUGGESTION 19

What are your own pet cover-all words? Write them in your notebook. Place beside each of them three words that may be used to express more definitely what you mean when you use them. Be sure that you understand the precise meaning of your own over-used words and of the substitutes. Try using these substitutes in a discriminating way. You will find your conversation becoming more interesting. Of course you will have to think more.

Using specific words. We all like to hear a person who makes us see what he is describing. Much of the vividness in the conversation of such a person comes from the fact that he uses specific words rather than general ones. Instead of the vague general word *ship*, he will say *schooner*, *cruiser*, *revenue cutter*, or whatever it may be. Read the paragraphs by Helen Keller on page 12. Notice how definitely she says exactly what she means. Make a list of the words that seem to you vivid.

ASSIGNMENT 16

Below are general words that bring no definite pictures to your mind. Substitute for each three specific words. Compare your lists in class.

vegetable	clothing	way
machine	animal	surroundings
food	fish	entrance
occupation	dwelling-place	conveyance

ASSIGNMENT 17

Here are verbs that lack vividness. We may speak, for instance, in various ways. We may *stutter*, *retort*, *declaim*, *mumble*. Each of these words has some definite picture with it. Find three specific verbs that might be substituted for each of the general verbs below.

to leave	to go	to walk
to feel cold	to answer	to make a noise
to do	to feel afraid	to disagree
to take	to dislike	to work hard

ASSIGNMENT 18

In each of these sentences a general word or phrase has been substituted for the specific one originally used by the author. Supply a specific word wherever there is a parenthesis.

1. For once Jackson did not (walk slowly) into his office, but (walked) in angrily.
2. The child (went with difficulty because of the small space) past her and (placed herself with difficulty) on a high stool.
3. The road (appeared) white, and down below in the hollow the little cottages (looked bright) in the sunlight.
4. The dog (went quickly) into the water, (took quickly) the floating stick, and (went quickly) out, shaking himself vigorously.
5. The town (looked hot) in the noonday sun; little clouds of dust (blew in a somewhat spiral motion) lazily along the deserted street.
6. A gale (blew strongly against) the ship; the waves (went over) her bow in flying surges.
7. Often the engine (made an irregular beating); the ship (made a hesitant motion) like an uncertain racer; then she (went) forward shudderingly.
8. The cord (broke suddenly) and the bear (made a swaying, unsteady movement) forward.
9. A tumultuous wind (made a noise) round the corners of

the house, (made a noise) in the chimney, and (blew in little wavelike motions) the rugs on the cottage floor.

10. She (walked angrily) out of the room and (shut with violence) the door, leaving us (showing subdued amusement).

ASSIGNMENT 19

a. Give one word that expresses the sound or the motion mentioned in each of the phrases below.

1. The sound of an airplane.
2. The motion of a spark rising from a campfire.
3. The sound of a twig breaking.
4. The sound of a stiff new shoe.
5. The sound of horse's hoofs.
6. The sound of an automobile stopping on a hill.
7. The motion and sound of a bat striking a baseball.
8. The motion of a girl who is dancing gracefully.
9. The motion of a cross-country runner.
10. The motion of an emphatic orator.
11. The motion of a football in a forward pass.
12. The sound of a foghorn, a siren, or a fire engine.
13. The motion and sound of a locomotive going over a bridge.
14. The sound of dish-washing.
15. The motion of an electric fan.
16. The motion of students hurrying to class.
17. The motions of a boy or girl trying to solve a difficult problem.
18. The motion of flags in a strong wind.
19. The sound of the shutting or the locking of a door.
20. The sound you make in going downstairs or walking on concrete.

b. Now write a sentence making the reader hear or see the sound or the motion suggested by each of the phrases. Use a comparison if it will make the picture clearer in any case. Illustration: the motion of a flag — flap. "The flag high on its mast fluttered against the background of flying cloud, like a swallow against the tumultuous, leaden chaos of the sky" (adapted from Stevenson, *The Sire de Maletroit's Door*). Your sentence need not necessarily be so long, but make it vivid.

NOTEBOOK SUGGESTION 20

Be on the watch for vivid passages in books that you read. Sometimes you will enjoy these because of the verbs that are used, sometimes because of comparisons or adjectives that have power to show a picture. Keep in your notebook sentences that you enjoy. Here are examples to show the way they may be recorded.

Follow the plow with a yokel tread. — LINDSAY.

Where hill is heaped upon hill. — YEATS.

The slow wheel pours the sand. — FROST. (If you never rode over sand roads, this gives you no picture.)

The chantyman bent at the halliards putting a tune to the shout. — MASEFIELD.

Now herons call
And wrangle by the pool; and hooting owls
Sail from the wood. — SASSOON.

The blue bitter smoke of wood. — BROOKE.

NOTEBOOK SUGGESTION 21

Put into your notebook comparisons that you think of. You overhear a person say, "She does nothing but drop sinkers of questions." Again you see a boy's hair standing in stiff locks, and you say, "His hair looks as if it is fairly sprouting out of his head." When you hear an expression that pleases you, or when you think of one that gives just the picture you want, put it into that notebook. It may be exactly what you will need some day when you are writing a story or a poem.

NOTEBOOK SUGGESTION 22

Read a paragraph from "A Saga of the Seas" in *Dream Days* by Kenneth Grahame, the description of the log jam in *The Riverman* by Stewart Edward White, the description of the tumult among the Chinese coolies in Conrad's *Typhoon*, or some other vividly written story or description. Make a list of all the vigorous and colorful words used.

CHAPTER II

USING ENGLISH IN SOCIAL CONTACTS

1. In Writing Friendly Letters
2. In Expressing Social Courtesy

Did you ever receive a really interesting letter? Sometimes letters full of unusual experiences come from friends who are traveling. Just as often equally delightful ones come from friends who merely tell of everyday happenings.

Such correspondents have the knack of seeing the humor in commonplace situations, of making you share their experiences, of giving you glimpses of the whims and fancies that make the writers good company, of discussing the hopes and plans that you consider when you settle down for "a good talk" with some one whose confidence you share and whom you really like. After all, letters are merely written talk. A good letter-writer imagines himself talking

with his friend, but he has the advantage of being able to think matters over. He chooses the expressions that will picture an incident for his friend, call up a memory, or bring a smile.

1. Writing Friendly Letters

Do these letters sound like the talk of people you might like to know? They were written by students in the tenth year of school, and as you see, about very ordinary happenings.

At Home, 10 P.M.
January 19, 1928

Dear Em,

I received the pictures and the lovely present that you and "Daddie" sent. Thank you both heaps. Did I tell you about my watch? There was some trouble, and it didn't get here before my birthday, but I'm hoping to have it before exams. They come next week. With a watch I shouldn't have to crane my neck to see what time it's getting to be.

Tonight was the last class in folk dancing for the first term at Columbia. I'm signing up for next term, and I'll be in the advanced group — sounds pretty grand, doesn't it?

You write of troubles. Well, listen to this. I got home rather late this evening, rushed round, and by some miracle managed to get a good-sized supper ready in a very short time. At six-thirty Mother hadn't come, and so I ate, as I had to be at the dancing class at seven. No family when I left. When I got home just a few minutes ago, supper was still untouched by those for whom it was prepared. No family yet, just the bird, the radio, and I — just, I said, but what a racket we can make!

Grandfather went to Texas to be away from the cold weather up here, but he writes that there is snow down there. We've been having the mildest sort of winter. He'd better come back!

Mother and Jack have come at last — and of course they've had supper!

Love to you and "Daddie,"
Joan

10 West End Avenue
New York, New York
January 19, 1928

Dear Gene,

By rights you shouldn't be getting this letter, as I haven't heard from you in a long time. I hope you are well, and that the only reason you haven't written is the fact that you're studying hard.

The other day I heard a case tried before Tubby's father with Link's father as one of the lawyers. I have been going to court often and am beginning to learn a little more about my chosen profession, more than I can get out of Father. Link and I have a partnership already arranged, and all we are waiting for are the ten years that we have before graduating from law school.

Last Saturday I walked to the Battery with a friend you don't know — I'll introduce you when you get back — and we found some bargains in coins on lower Broadway. If you want to earn my everlasting gratitude, get me some Italian silver coins of the one, two, and five lire denominations. Send these to me, and I'll reimburse you accordingly.

Yesterday I was swimming over at Hecksher, where we had a lot of fun including a long ducking contest. Tomorrow I'm going up to Horace Mann for the basketball game. There seems to be an idea about that we have a very good chance. I'd give a lot to see our team win, but the presence of Mackay, Hoddup, and other H. M. stars makes me a little doubtful. Wednesday I was at the Barnard game, which we played badly, winning by a score of seventeen to thirteen in an extra period, instead of winning by ten or twelve points as we should have. But we've a fast team and a good coach. I wish I could get on something more than a class team.

I hope you're liking Italy as well as ever. I'll wish you a very happy Mussolini's birthday. Is that right?

Yours as ever,
JOHN

108 Morningside Drive
New York, New York
January 30, 1928

Dear "Cherry,"

I shall expect to see you Saturday, shall I? Fay and Marion say they have a surprise for us. Those Philadelphians are ingenious. Remember the spread they gave last year in camp costume?

Next week I'm hoping Mother will be able to go with me to see *Marco Millions*. I'm expecting a masterful piece of work in acting, writing, and setting. The sum of one play by O'Neill + one Alfred Lunt + Theatre Guild cast + Guild direction and setting ought to be a big four of perfection. I'm also looking forward to *The Merchant of Venice*. I saw it once with Walter Hampden, but I was so young then, and I hadn't read it.

In our school dramatics club we're going to give a three-act play, probably *The Admirable Crichton*. That appeals to me least of all Barrie's plays. I don't know why. Most of them have more whimsi-

cal fancy, don't you think so? When we'll give it is very uncertain, for the club's a bit shaky.

You may smile, but I've made up my mind. I shall act! I've written Walter Hampden and Eva Le Gallienne. They both have schools, you know. I hope they'll be soft-hearted and answer me. It's only two days since I wrote; so I haven't begun to doubt — yet. If I don't get any answer, my hopes will be shattered!

I wish I had talent for writing. So many vague, shimmering webs are floating round in my mind. But they won't crystallize into writable ideas, and they won't be expressed. I've got to do something, and I'm no good with children. I hate to be responsible for them. Well, there's still plenty of time to decide, I suppose, but it would be fun to feel decided and work ahead toward something. You'll be tired of my moonings, dear.

Love,
BUNNY

The form of the friendly letter. Even the most informal letters must be neat and correct in form. We should no more think of allowing our letters to be careless and ill-written than we should think of allowing ourselves to look unkempt and slatternly, for both our appearance and our letters are expressions of our own personality. We shall be careful in even the most intimate letters out of respect for ourselves and consideration for our friends. Here then are some of the details of good form in letter-writing that we should notice.

The heading of the friendly letter is usually indented as in this illustration:

320 South Mentor Avenue
Pasadena, California
October 12, 1928

In courtesy it should be written with as little abbreviation as is conveniently possible, for abbreviation always suggests haste. The only punctuation should be after an abbreviation or between parts of the same line, as after *12* and *Pasadena*.

Salutations are, of course, varied to fit the person to whom you are writing. Here are a few:

Dear Marjorie,	Dear Aunt Janet,
Dear old pal,	Dear Mr. Sewell,
Mother dear!	My dear Catherine,

What do you notice about the capitalizing? When is the word *dear* capitalized? Here in the United States, strangely enough, we consider *My dear Miss Thompson* a rather more formal salutation than *Dear Miss Thompson.* Notice the use of the comma after the salutation. This is the usual mark of punctuation in the friendly letter. Only great excitement would account for the exclamation point in the third illustration.

The complimentary closing should be simple and natural. Here are illustrations:

Yours sincerely,	Most sincerely yours,
Affectionately yours,	Your loving son,
Your affectionate niece,	Yours as ever,

We no longer consider it good form to begin the closing with *I am* or *I remain.* Neither should we dangle a part of a sentence, like *Hoping you are well,* at the end of our letters. If we really wish to say that we hope our friend is well, we make the statement *I hope you are well,* but probably we shall think this is too obvious to say. Notice here particularly the words that are *not* capitalized. Only the first word should have a capital. What is the punctuation?

NOTEBOOK SUGGESTION 1

1. Write the heading and salutation for a letter written from your school and addressed to a friend of yours.
2. Write the heading and salutation for a letter written from your home and addressed to your teacher.
3. Write the heading and salutation for a letter written from some out-of-town address (imaginary if necessary) to a public official in your city or town.

NOTEBOOK SUGGESTION 2

Write the complimentary closing and signature suitable for letters from you to the following persons. Be sure to space the closing correctly. Begin it two spaces below the last line of

the body of the letter and to the right of the middle of the paper.

To a member of your family.
To the principal of the school.
To an intimate friend of yours.

Writing materials. In choosing your writing materials, avoid extremes. Do not use vividly colored stationery. A good quality of white, cream, or gray paper is in good taste. Very fantastic shapes, or anything that strikingly calls the reader's attention away from the message to the paper on which it is written, should be avoided.

ASSIGNMENT 1

On a sheet of your own notepaper write a letter to your teacher, telling her interesting incidents in your past, something of what interests you, outside school or in, or perhaps a little of what you plan to do in the future. Try to make her feel better acquainted with you.

ASSIGNMENT 2

Read three or four letters from any of the many collections of interesting letters that have been published.[1] Bring into class, if possible, one that you find enjoyable.

Robert Louis Stevenson wrote most entertaining letters. You may have read the letter he wrote to a little girl named Anne Ide to whom he bequeathed his birthday. You see she had been born on Christmas Day — most unfair, thought Stevenson. Another long letter was written from Tautira, Island of Tahiti, to a boy named Thomas Archer, whom Stevenson addressed as "Dear Tomarcher." He began the letter, "This is a pretty state of things: seven o'clock and no word of breakfast!" After he had told of his vain at-

[1] Following are collections of entertaining letters: *Book of Letters for Young People*, collected by S. S. Center and L. M. Saul, The Century Company; Theodore Roosevelt's *Letters to His Children*, Charles Scribner's Sons; *The Letters of Robert Louis Stevenson*, Vol. II, Charles Scribner's Sons; *Letters from a Woman Homesteader*, Houghton Mifflin Company; *Letters from Many Pens*, The Macmillan Company; *The Gentlest Art*, collected by E. V. Lucas, The Macmillan Company; *The Second Post*, collected by E. V. Lucas, The Macmillan Company.

tempts to amuse himself with a Virgil, "which is not good fun on an empty stomach," and a Latin dictionary, he wrote, "And still no breakfast; so I said 'Let's write to Tom-archer.'" Then followed a delightful description of the games and playthings children used in that South Sea island. You will enjoy reading the letter.

In England before the time of our Revolutionary War lived a great letter-writer called the Earl of Chesterfield. He wrote many letters to his son, to give him advice. Much of the advice we should now think poor, but his ideas as to what makes a good letter are as up-to-date as if he were writing today. In form he follows the fashion of his day, capitalizing as we should not.

Isleworth, September 19th, 1739

My Dear Child,

I am much pleased with your last letter. The writing was very good and your promise a praiseworthy one. You must keep it, for a man of honor is always true to his word. You assure me that you will remember the instructions that I give you. That is enough; for, although you do not altogether understand them now, years and reflection will gradually unfold their meaning.

Returning to the contents of your letter, I believe that you have had able assistance; and I do not expect you, yet, to write a good letter entirely without aid. It is well, however, to try a letter, for nothing is more essential than the ability to write a letter well. Indeed, there is really nothing easier. The fault of most of those who write badly is that they wish to write in a finer style than they can, and the result is unnatural and affected. To write well, one must write easily and naturally. For example, if you wish to write me a letter, it is only needful for you to think of what you would say to me if you were with me; then write quite simply, as if you were talking with me. Suppose, then, that you were to write me a letter quite by yourself. I imagine it would be very much in words like these:

My dear Papa, — I went to Mr. Mattaire this morning where I translated English into Latin very well, and Latin into English so successfully that he wrote *optime* at the end. I also repeated a Greek verb fairly well. After that I ran home and played until dinner time. Then matters became serious; and I ate like a wolf. So you see I am very well. Adieu.

Now, this is a good letter, and yet one that is very easy to write

because it is quite natural. Try to write one sometimes of yourself, without taking too much pains with the beauty of the writing or the accuracy of the lines. Give yourself as little trouble as possible. In this way, you will accustom yourself, little by little, to write perfectly well without effort. Adieu. You are to come to me tomorrow at noon or on Friday morning at eight o'clock.

Here is a letter from Mark Twain in which he tells his daughter Susy what he thinks about writing in general and letter-writing in particular. Incidentally, he gives advice which he doesn't follow.

Susy dear,

I have been delighted to note your easy facility with your pen, and proud to note also your literary superiorities of one kind and another — clearness of statement, directness, felicity of expression, photographic ability in setting forth an incident — style — good style — no barnacles on it in the way of unnecessary, retarding words (the shipman scrapes off the barnacles when he wants his racer to go her best gait and straight to the buoy). You should write a letter every day, long or short — and so should I, but I don't.

Mamma says, tell Clara yes, she *will* have to write a note if the fan comes back mended.

We couldn't go to Nice today — had to give it up on various accounts — and this was the last chance. I am sorry for Mamma — I wish she could have gone. She got a heavy fall yesterday evening and was pretty stiff and lame this morning, but is working it off trunk-packing.

Joseph is gone to Nice to educate himself in Kodaking — and to get the pictures mounted which Mamma thinks she took here; but I noticed she didn't take the plug out as a rule. When she did, she took nine pictures on top of each other — composites.

With lots of love,
PAPA

In the letters that you read from one of the collections, you found that the subject matter was often very slight. Roosevelt, for instance, in his letters to his children, told about very unimportant happenings, Archie's race with his dog Skip or a snowball fight. He discussed books that they were reading and gave his opinion of the girl David Copperfield married.

We do not have to have unusual experiences in order to

write pleasing letters. The very fact that a day has been hopelessly dull and monotonous may give us the impulse to write to some sympathetic friend. We can plan trips that we will take some day, trips that will not be monotonous. We may amuse our friend, and ourselves too, by explaining how different the day might have been if the principal or the teacher or Father or Mother had said or done certain things that they did not say or do. Even hopeless dullness may become very amusing as you write about it.

NOTEBOOK SUGGESTION 3

List the relatives and friends who would be glad to receive a letter from you. Note three or four incidents that might interest one of these persons.

ASSIGNMENT 3

Write a real letter. Perhaps your teacher will arrange to have you omit the signature so that you may feel wholly free to write exactly as you would to the relative or friend you have chosen. A number may be used to identify your letter if it is passed to the teacher for correction. As you write, think only of the friend whom you are really talking with, talking at your very best. You will probably want to send this letter when it is returned to you.

Suiting the letter to the reader. Mark Twain wrote to his daughter about the things that would interest her, about her own progress in writing, about her mother and her brother. In all friendly letters we try to put ourselves in the place of the person who is to receive the letter and think what will interest him. If you are writing to your grandparents, for instance, you realize that they will probably be interested in the happenings at home, in what your mother and father, brothers and sisters are doing and planning to do. They will like to hear, too, about your own progress at school, perhaps something of your part in athletics. Your friend who has moved to another city will like to hear of old acquaintances, of the school's record in athletics, of changes that have been made since he left.

ASSIGNMENT 4

Choose one of the following and write an entertaining letter.

1. A letter to a boy telling him about the best game of the season, about your hobby, about the book you have liked best, or about any happenings that are funny or interesting. If possible, make it a real letter to a real person.
2. Write a letter to a girl telling her about a party that you have attended, your plans for the next holiday, what you are reading, making, or thinking about. Make it a real letter to a real person if you can.
3. Write a letter to an older relative or friend of the family who will enjoy hearing news about the everyday happenings at home.
4. Write to a former teacher who is interested in your progress. Tell her or him of your present course, what subjects you are enjoying most, what success you are having, what plans you are making. If possible, send the letter.

NOTEBOOK SUGGESTION 4

List in your notebook ten interests that you and your best friend have in common. Surely these will furnish suitable topics for discussion in your letters.

ASSIGNMENT 5

Write to a real or an imaginary friend who is kept at home because of some illness. Let your letter describe the experiences of your day. Use your imagination to make your letter amusing. What waked you this morning? Did you get up feeling happy or cross? Did you see anything unusual or have any odd experience in coming to school? Did you have something good for lunch? Such details, unimportant in themselves, may be woven into a most readable letter.

Imaginative and unusual letters. Perhaps you have in your family some old letter of historic interest, a letter from Washington or Jefferson, a letter from some ancestor of yours. An acquaintance of mine treasures a letter written from an English naval prison by a sailor great-great-great-uncle who was impressed by British seamen just

before the War of 1812. Such letters carry us back in imagination to the times and the situations in which they were written.

NOTEBOOK SUGGESTION 5

Make a list of two or three characters either living or historical, from whom you would like to have had letters. At what period in their careers should you like the letters to have been written? What should you like them to tell you? You may be interested to write one of the letters. Many such imaginary letters have become interesting pieces of literature.

Oliver Goldsmith in his *Citizen of the World* pretended to be a Chinese gentleman who had lived in different parts of the world and was at that time writing to his friends at home about London, the city in which he was then living. Goldsmith succeeded in seeing his own city through Oriental eyes so well that many of his readers thought that the letters really came from a Chinese gentleman and wanted to meet him. Below are fragments from some of these letters.

FROM LIEN CHI ALTANGI TO ——, MERCHANT IN AMSTERDAM

London

Friend of my Heart,

May the wings of peace rest upon thy dwelling and the shield of conscience preserve thee from vice and misery! For all thy favors accept my gratitude and esteem, the only tributes a poor philosophic wanderer can return. Sure, fortune is resolved to make me unhappy when she gives others a power to testify their friendship by actions, and leaves me only words to express the sincerity of mine. . . .

You men of Europe think nothing of a voyage by sea. With us of China a man who has been from sight of land is regarded on his return with admiration. I have known some provinces where there is not even a name for the ocean. What a strange people, therefore, am I got amongst, who have founded an empire on this unstable element, who build cities upon billows that rise higher than the mountains of Tipartala and make the deep more formidable than the wildest tempest!

Such accounts as these, I must confess, were my first motives for seeing England. These induced me to undertake a journey of seven

hundred painful days in order to examine its opulence, buildings, sciences, arts, and manufactures on the spot. Judge then, my disappointment on entering London to see no sign of that opulence so much talked of abroad: wherever I turn I am presented with a gloomy solemnity in the houses, the streets, and the inhabitants; none of that beautiful gilding which makes a principal ornament in Chinese architecture. The streets of Nankin are sometimes strewed with gold leaf: very different are those of London: in the midst of their pavement a great lazy puddle moves muddily along [the Thames]; heavy-laden machines, with wheels of unwieldy thickness, crowd up every passage so that a stranger, instead of finding time for observation, is often happy if he has time to escape from being crushed to pieces.

From these circumstances in their buildings and from the dismal looks of the inhabitants, I am induced to conclude that the nation is actually poor, and that, like the Persians, they make a splendid figure everywhere but at home. The proverb of Xixofou is that a man's riches may be seen in his eyes; if we judge the English by this rule, there is not a poorer nation under the sun.

I have been here but two days, so will not be hasty in my decisions. Such letters as I shall write to Fipsihi in Moscow I beg you'll endeavor to forward with all diligence; I shall send them open in order that you may make copies or translations, as you are equally versed in the Dutch and Chinese languages. Dear friend, think of my absence with regret, as I sincerely regret yours; even while I write I lament our separation. — Farewell.

Here is a real letter from an American woman of today. With no companion save her Chinese guide and driver, she made her way across Siberia to meet her husband at a place called Chuguchak on the Turkestan border.

February 20

It is snowing again this morning, and I could weep.

Kitaiski showed up again last night and said that we might be able to start this afternoon if it stopped snowing. We have gone every day until now in the snow, but I suppose there is a limit to how deeply the roads can be buried and still be passable.

This is a sweet cottage. We had a supper last night of tea and black bread, sour cream, salt fish, salt pork, and pickles. The old couple insisted on giving me their big wooden bed, and two of the drivers slept on the floor beside me. The family slept in layers on the stove and the other drivers stayed at an inn. The old lady was up at five making bread. We had a kind of stew for breakfast made of dough boiled with potatoes and a little salt pork. I wish I could *walk* to Chuguchak.

As I was writing just now I heard a great shrieking and yelling outside and looked out of the window to see men tearing down the street on horses, with great sticks and clubs in their hands, and men, women, and children pouring after them, calling excitedly. It looked like the entire town. And just as I was dying of curiosity to know what it was all about Kitaiski appeared and told me they were driving a huge wolf out of town.

The old lady is spinning in a corner at a spinning wheel, mark of advanced civilization. All the spinning I have seen on the road has been done on a twirling stick.[1]

ASSIGNMENT 6

Try writing an imaginative letter. Here are a few suggestions. Very likely you will think of something much better.

1. A boy or girl from Dr. Grenfell's mission in Labrador visits you in your home. He writes to his family of his experiences and impressions. Write his letter.
2. If you have read *Tom Brown's School Days*, write the letter Tom wrote home after his first day at Rugby.
3. A man in Washington's army or a boy who was waked by Paul Revere writes to his aunt in Philadelphia or to his mother who is visiting there.
4. A city boy visits the country and writes a homesick letter home. See an attractive country home through his eyes. A country boy visits the city and feels stifled and deafened. He, too, is homesick. Write the letter of the one that interests you more.
5. Mr. Lorry in *A Tale of Two Cities* writes to Dr. Manette or Lucie telling of conditions in France. He, of course, thinks that they are still in London.
6. A famous aviator or Arctic explorer writes home.

2. In Expressing Social Courtesy

In everyday manners. You have doubtless realized that some people make a much pleasanter impression than others upon those whom they meet. These have social grace or charm of manner. Some of this grace may be due to an instinctive feeling for the act that will put another

[1] Courtesy of The Atlantic Monthly Company and the author, Eleanor Lattimore.

person at ease. If you have not this instinctive feeling, you must depend upon intelligent consideration for others and a knowledge of how to perform little acts of social courtesy. In so simple and frequent a matter as an introduction, for instance, certain little considerations that have hardened into custom make the difference between what is courteous and what is rude.

An introduction. If you are entertaining a friend when your mother enters the room, you will rise and say, "This is my friend Margaret Stevens, Mother. Margaret, this is my mother." Your mother will say, "I'm glad to meet Margaret. I've heard you speak of her so often" or in some similar way will make your friend feel at ease. In the same way a boy rises when his father enters and says, "I think you have met Phil Curtis, Father. Phil, you remember Father." It is usual to introduce a younger person to an older, a boy to a girl. The easiest way to remember, perhaps, is to speak last the name of the person to whom you wish to show greater respect.

If you are introducing a newcomer to a group of friends, you may say, "I want you all to meet my friend Jane Sonning. This is Ann Fleming, Jack Stanley," and so on, naming each in turn. In conversation after an introduction it is courteous to mention the name, thus indicating that you have been interested enough to retain it and will recognize the acquaintance later.

In talking with a person to whom you have been newly introduced, try without blunt questioning to find what he is interested in. If he is visiting your school, tell him of activities that may be unlike those in his own or inquire about his school. On an occasion such as the one when your mother enters the room while you are entertaining a friend, the conversation should be made general enough to include your mother as long as she wishes to stay. It is she who should decide whether or not she wishes to spend the evening with you and your friend, not you who decide whether you want her to or not. Nothing so quickly reveals good breeding or the lack of it as the attitude of a person

toward his or her mother, or indeed, toward any older person.

ASSIGNMENT 7

Dramatize several introductions. Let a member of the class introduce a friend to two other friends who may be together. Let the conversation that follows the introduction be easy and graceful, calculated to make the new acquaintance feel at ease.

Let a member of the class introduce to the teacher a pupil who impersonates a young person from out of town who is to enter the school next year.

Let one of the students represent the principal of the school. Let another student introduce a guest who has been invited by the student committee to speak at an assembly.

An apology. When one has unintentionally slighted another or injured him in some slight way, the apology should be quick and obviously sincere, "Oh, I'm sorry" or "Please excuse me." It may carry an explanation, as "I didn't realize you were waiting" or "I didn't recognize you before." Do not be coldly stingy in your apology nor yet so profuse as to be tiresome. A few words really meant by the speaker and an attempt quickly to right the oversight are sufficient.

Taking leave. When you are calling upon a friend, if another caller comes in, you remain long enough to meet the second caller and to talk with him a few minutes in order that he may not feel that he has driven you away. Then, unless your host particularly urges you to stay, you should bid both good-bye and go.

If you must leave a party early, explain to your hostess quietly why you have to leave. Thank her for the good time she has given you and let your departure be as inconspicuous as possible. If you go when the party has already broken up, you may say to your hostess, "I've enjoyed the evening very much," or "You've given me a very good time. Thank you for asking me." The hostess replies, "We have enjoyed seeing you again" or "It was good of you to come." At a school party or dance it is courteous

to speak to the chaperons during the evening. If you have with you a friend who is not known to the chaperon, be sure to introduce him.

The spoken "thank you." Appreciation is very pleasing to us all. A quick "Thank you, Janet" or "That was kind of you, Fred" carries a friendly feeling. Avoid on the one hand the rather curt "Thanks," which sounds grudging, and on the other the wordy thanks that so burdens the person who did the favor that he regrets the kindness. "It was good of you to ask me" or "That was good of you. I appreciate your thinking of me" sounds sincere and adequate.

The written "thank you." After birthdays and holidays come "thank-you" letters. When we think of them as a whole, they seem a task and a burden, but if we think only of the person who gave one particular gift, of his thoughtfulness in selecting it and our enjoyment of it, the letter writes itself. A few sentences of genuine appreciation with a hint of how you intend to use the gift are sufficient. Here are two examples of such letters. Do they seem to you sincere?

INFORMAL THANK-YOU LETTERS

36 Carman Road
Scarsdale, N. Y.
October 24, 1928

Dear Uncle Dan,

It is so expensive to send radio, telegraph, and telephone messages to California that I have chosen the old-fashioned letter as a medium by which to thank you for that beautifully bound and illustrated edition of Cooper's "Deerslayer." It is not only the book that I must thank you for, but also for the air-mail stamp which you had placed on the package. It shall occupy a prominent position in my stamp album.

Please give my love to Aunt Louise.

Yours with thanks,
Carl Schorske

Meriden Road
December 29th

Nina dear,

That handkerchief was the prettiest ever — just the color, too, for my new dress. I can hardly wait to show you. When I saw the one you were making for Marion, I was really covetous, but I like mine even better. You must have been sewing every minute. Thank you much, dear.

Affectionately,
Carol

ASSIGNMENT 8

Suppose yesterday was your birthday. An aunt or an uncle sent you five dollars. Write an appreciative letter and tell what you plan to do with the money.

ASSIGNMENT 9

What do you want most of all? Suppose that some one has sent you that very thing. Write an enthusiastic letter of thanks.

Giving and receiving invitations. Invitations may be very casual or very formal. You may write a note asking a schoolmate to come over for dinner or you may invite

an older person whom you know but slightly to act as chaperon at a party. Again you may formulate an invitation which is to be printed and sent parents of all the pupils in your school. Notice the illustrations below.

CASUAL NOTE OF INVITATION

Dear Mr. Thornton,

We shall be very happy to have you dine with us informally on Wednesday, November twenty-first, at seven o'clock.

Yours sincerely,
Madeline King

12 Norton Road
September 15th

ASSIGNMENT 10

Suppose your class is giving a party and wishes to invite one of your teachers to act as chaperon. Write a courteous note asking the favor and explaining what arrangements for her comfort and convenience will be made.

ASSIGNMENT 11

Write a note to an older friend inviting him to attend a recital or a game in which you think he will be interested.

ASSIGNMENT 12

Suppose you have a younger brother who has been absent from school on account of sickness. Your mother is away. Write a note to his teacher explaining the cause of his absence and the reason for your writing the note.

INFORMAL INVITATION

Knowlton High School
January 2, 1928

My dear Mrs. Preston.

The Boys' Athletic Association and the Girls' Athletic Association are combining to give a party Friday, January 11th, at eight o'clock, in celebration of the opening of the new gymnasium. In thinking of the friends whom we should like to have share our good time, the girls spoke of you first of all. If you and Mr. Preston can come, we shall be very glad. John Curtis will call for you in his car if that arrangement is agreeable to you.

Very sincerely yours,
Mary Simmons

ASSIGNMENT 13

Let each girl write a letter to some other girl inviting her to do something pleasant; attend a party, go automobiling, or come to dinner.

FORMAL INVITATION

You are cordially invited
to attend a gymnastic ex-
hibition to be given in the
assembly hall of the Campton
High School on Friday evening,
November twenty-third, at
eight o'clock.

Let each boy invite a boy of his acquaintance to go to an athletic meet, to go for a tramp, to take some trip, to spend an evening, or to do something else that both will enjoy.

The answer to an invitation should correspond in form and tone to the invitation. An informal invitation receives an informal reply, a formal invitation a formal reply. The really formal invitation you may seldom have occasion to use. It is written and answered in the third person. Following are illustrations.

Mr. and Mrs. James King
request the pleasure
of your company
at dinner on Wednesday evening
November the twenty-first
at half after seven o'clock
Two Adrian Avenue

Mr. and Mrs. Ernest Jones accept with pleasure Mr. and Mrs. King's invitation for dinner on Wednesday, the twenty-first of November, at seven o'clock.

Miss Sylvia Edwards regrets that a previous engagement prevents her accepting Mr. and Mrs. King's kind invitation for dinner on Wednesday, the twenty-first of November.

Dear Mrs. King,

I deeply regret that I shall be out of town on Wednesday and cannot accept your kind invitation for dinner Wednesday evening.

Yours most sincerely,
Sylvia Edwards

187 Ashton Street
November 19

Dear Mrs. King,

I shall be very happy to accept your kind invitation to dine with you on Wednesday evening, November twenty-first, at seven o'clock.

Yours most sincerely,
Sarah Jones

29 Moreland Street
November 19

Invitations to relatives and intimate friends will, of course, be ordinary friendly letters. They will, however, be very exact in giving the date and time of the invitation.

ASSIGNMENT 14

Write an invitation such as your mother might wish to send to a new neighbor whom she has met but recently.

ASSIGNMENT 15

Suppose that you have an aunt in a neighboring town who has invited you to spend your next vacation with her. Write:

a. a letter of acceptance.
b. a letter expressing your regret in not being able to go.

ASSIGNMENT 16

Write a letter to a teacher or other older friend asking him or her to dine with you on a certain day.

Letters written by a guest. A special sort of thank-you letter must be written after you have been a guest for overnight or longer. If you have visited a friend of your own age, write to his or her mother as well as to the friend. You should write promptly after your return, recall the good time you have had, and make your hostess feel that you appreciate her hospitality. Do not strive for effect. Be simple, direct, and genuine.

ASSIGNMENT 17

Imagine that you have just returned from a weekend visit to some relative or friend. Write a thank-you letter that will make your hostess feel that she has really given you pleasure.

ASSIGNMENT 18

Write to the boy or girl who is your best friend inviting him to spend three days of his vacation with you.

ASSIGNMENT 19

Write the letter that your mother would write to his mother confirming your invitation and making plans for meeting him.

ASSIGNMENT 20

Write the thank-you letter he will send you upon his return.

ASSIGNMENT 21

Write the thank-you letter he will write to your mother upon his return.

101 Forest Hills Avenue
Kew Gardens, Long Island
August 30, 1928

Dear Mrs. Turner,

Father met me at the station Thursday night and exclaimed at once, "How brown you've grown!" All those tennis games and the swimming and diving left that mark on the outside, but the memory of the good times you gave me will last longer than the tan. I had a very happy week. Mother and Father appreciate as much as I your kindness in planning for me.

Most sincerely yours,
Jennie Thomas

CHAPTER III

USING ENGLISH TO GIVE INFORMATION

1. In Giving Directions
2. In Making Explanations
3. In Reporting on Investigations
4. In Writing Articles for the School Paper

When we think of our conversations with our friends, our recitations at school, our letters, all our ways of expressing ourselves, we realize how often we are explaining something. In school we explain what we have learned, what we think of an author's ideas, how we have solved a problem in mathematics. At home we may explain how we have improved a radio set, why our team has good chances of winning a championship, and what our club is planning to do. Our companions are constantly explaining to us and we are constantly explaining to them. Sometimes we can make our meaning sufficiently clear by words; sometimes words seem inadequate and we need to make a diagram or to show with our hands how something is done. The boy or girl who can explain clearly and accurately is a somewhat rare and very useful person. Let us try to improve our ability to make satisfactory explanations.

1. Giving Directions

One call for explanation frequently comes from the motorist who wants directions. Perhaps you can recall a conversation that may have gone something like this:

Motorist. Can you tell me the way to Plainville?
Traffic Officer. Do you know this city?
Motorist. No.
Officer. Well, you see that big theater sign down the street? Just beyond that, turn to your right. Keep on that street, Morton

Street, till you are out of the city. About one mile outside the city limits you will come to a crossroad with a sign directing you to Plainville.

The officer, as you notice, first finds out whether the inquirer has any knowledge of the city. If he has none, the officer must simplify the directions, giving unmistakable landmarks along the way, such as the theater sign and the name of the street. These he will give in the order in which they will naturally appear to the traveler. If the directions are more difficult to follow, he may even make a map or rough sketch. In giving simple directions some of these steps may, of course, be unnecessary. In general, however, follow this plan:

1. Discover previous knowledge.
2. Simplify material.
3. Find the fewest possible steps.
4. Keep the natural order.
5. Use helpful devices.

ASSIGNMENT 1

Let one of your classmates represent a stranger who wishes to be directed to your home, to the public library, to the railway station, to the town or city hall, or to some place that is rather difficult to reach. See how courteously, clearly, and adequately you can give the directions.

ASSIGNMENT 2

Tell the members of your class how to secure the following information from the public library. Give the exact location of books or catalogues so that any one could at another time find similar information without consulting a librarian. In addition give the information itself.

1. Who was Hans Christian Andersen?
2. When did General Grant die?
3. What are the chief exports of Siam?
4. What are six synonyms for *happy?*

5. Where can I find eight magazine articles on immigration?
6. Who are the members of the President's cabinet?
7. What were the scores of the Harvard-Yale football games 1890–1900?
8. Who wrote *Old Ironsides?* Name one other work by the same author.

In giving information of any sort, you must first secure the attention of your audience. Much of your success in rousing this interested attention depends on the manner in which you begin. In the article from *The Youth's Companion* printed below, notice how entertainingly the author begins and ends his directions. The first and the last sentences do much to make this short explanation attractive and unified in form.

SOME THINGS THAT ARE HARD TO DO

You may know how many muscles there are in your body, but if you wish to make the acquaintance of one of them that you know only by name, try this: Fold your thumb inside your palm and close your fingers over it. Now tuck your closed hand far up under your armpit, but keep the elbow [of your free arm] as close to your side as possible. Next carefully remove your thumb from the palm of your hand without unclosing the hand. That will not be hard, but now try to put it back again. Just as you are on the point of succeeding a little muscle in your wrist will let you know that it doesn't care for that kind of exercise. — *The Youth's Companion.*

ASSIGNMENT 3

Give clear and at the same time somewhat entertaining directions for one of the following operations:

1. Lighting a gas oven.
2. Making ice cream.
3. Laying a fireplace fire.
4. Vaulting.
5. Making an old straw hat presentable.
6. Operating a washing-machine.
7. Sharpening a knife.
8. Cleaning spark plugs.
9. Building a camp fire in the rain.
10. Holding a baseball when about to pitch an out-curve.
11. Sewing a button on an overcoat.
12. Taking a picture.

Judging an oral theme. As you and your classmates give oral themes, you find some more interesting than others. Can you tell why you enjoy one more than another? Here are certain questions that may help you to criticize your own work and that of your classmates. If you see the faults in your own work, you can improve it.

Subject matter

Do I begin in an interesting way?
Have I planned my material so that I progress from one topic to the next in an orderly way?
Can I use diagrams or pictures to advantage in this theme?
Have I omitted unnecessary explanations?
Will my hearers have a feeling of completeness in my theme?

Manner

Are there faults in my manner of speaking?
Do I stand well?
Do I speak clearly, without hesitation?
Do I speak directly to my audience, avoiding the appearance of having memorized the theme?

ASSIGNMENT 4

Here are further opportunities to test your skill in giving directions. You may have had baffling experiences in some one of the activities suggested and may like to give an amusing turn to your explanation.

1. Sending a telegram.
2. Reserving a berth on a sleeping-car.
3. Sending a money order.
4. Reading a time-table.
5. Checking a trunk.
6. Using a dial telephone.
7. Opening an account in a bank.
8. Collecting insurance on a lost parcel.
9. Getting working papers.
10. Inserting or answering an advertisement.

ASSIGNMENT 5

Give clear directions for using the library in your town. You may plan these to suit students of your own grade, or if you prefer, you may adapt them to students in a lower grade. Decide definitely who will be your audience. You may choose to

make this a written theme such as might be mimeographed and put into the hands of sixth or seventh grade pupils who are learning the use of the library. Be sure to explain in detail.

1. How to use the card catalogue.
2. How to find books on different subjects.
3. How to take out a book.
4. How to find magazine articles on a given subject.
5. How to find out what the library can offer on a given subject.

2. Making Explanations

In giving directions you have spoken directly to the person you were instructing. Step by step you have guided him. This is not always necessary. Often, as in telling how to play a game, one must explain the purpose or object to be accomplished. Again in explaining how to install a radio set, careful description of apparatus and materials as well as explanation of their use is needed. Sometimes one may speak of different ways of performing some action and may show the superiority of one way over other ways. In such general explanation, or exposition as it is often called, one should avoid as far as possible the attitude of giving directions. A reader or a listener enjoys finding out how something is done without being constantly commanded to do this or to do that. Notice the method employed in the following explanation:

JOHN BURROUGHS'S PENHOLDER

In almost any region east of the Mississippi the swamps hold, ready for your hand, the material for making your own penholders. That material is nothing more or less than the common reed commonly known as the cat-tail. As the fall approaches, the stalk of the cat-tail turns to a light brown, and at the same time the long leaves dry up. The stem, which during the summer is green and pliable, now becomes dry and stiff, and on examination will be found to consist of a shell with a pithy core.

To make a penholder, cut the stem close to the ground, strip off the dead leaves, and divide it into penholder lengths. If you like a thick penholder, use the lower end of the stem; if you prefer a slender one, cut it from nearer the top.

Into the pithy core of the stem, close to the outer shell, push your

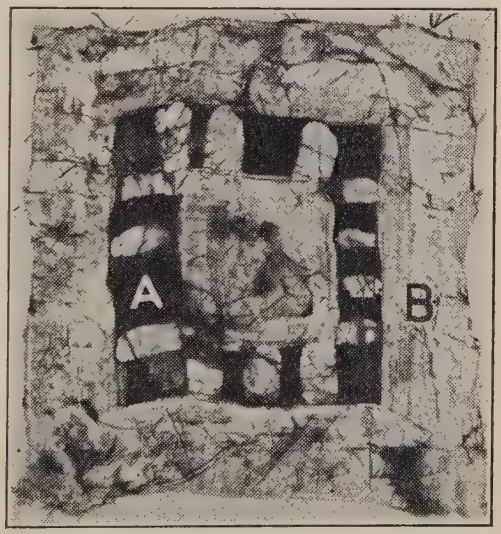
steel pen. You will then have a penholder that is very light, and therefore easy on the hand, and that will have cost you nothing but the pleasure of making it. John Burroughs did most of his writing with penholders of that kind and used to take delight in giving them to friends who called upon him in his cabin "Slabsides." [1]

In this article the author lets his directions stand inconspicuously in the middle of the exposition. The reader is attracted by the suggestion of ease in acquiring a pen similar to that used by John Burroughs, by the pleasing description of the cat-tails, by the anecdote concerning the naturalist. Yet all this is a natural part of the subject; it is not introduced merely for entertainment. Such exposition is far more interesting and for that reason easier to remember than mere detailed directions.

Here is a student's theme. Could you follow these directions?

HOW TO BATIK

Simple designs in batik are easy to make and are really very pretty. If you will get a piece of silk, a glass rod for mixing the dye, a bottle of dye, a piece of wax, and a paint brush, I will show you how to make a design such as the one illustrated here.



You must first, with the pencil, draw your design on the silk. Let us say that the design is a simple series of blocks like the one illustrated. The blocks are to be dark green while the background is green and white. How do I get this effect? This is how.

After you have drawn the series of squares lightly in pencil upon

[1] By courtesy of *The Youth's Companion.*

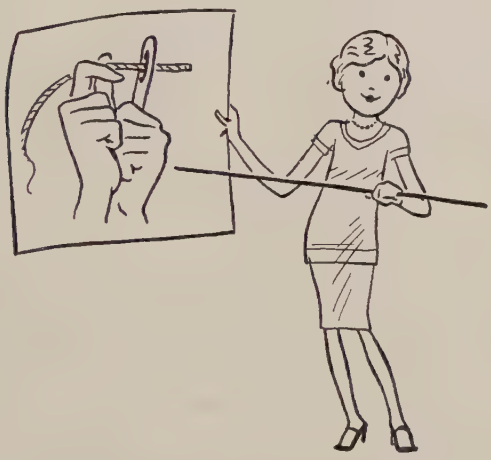
the silk, melt a piece of wax in a pot, and while it is still hot, cover the background outside the marked squares with wax. You must be sure that the wax is not too hot, for it will not stay within bounds if it is boiling. Now your design alone remains uncovered. When the wax has cooled and is brittle, take the piece of silk in your hand and crush it. When you open the silk and hold it to the light, you will find that little cracks have appeared all over the surface of the wax-covered background.

Your next step is to prepare the dye. If you use a dye that has to be boiled, place it in a bowl and let it become completely cool before you use it. When the dye is ready, dip the silk, keeping it submerged by means of the glass rod until you get a color that pleases you. As soon as you have the right color, lift the silk and shake it out over the bowl. Then let it dry.

When the silk is fairly dry, you should place it between two pieces of newspaper and iron over it. This process will gradually remove the wax. We now find that the cracks are shown by streaks of green while the waxed portions are white. The design, which had no wax covering, is solid green. We now have a soft piece of silk, prettily designed, which may be made useful as a kerchief, scarf, or bag. — STUDENT THEME (NINTH YEAR).

The use of illustrative material. You may find that diagrams, specimens from the museum, pictures, or victrola records will help you in explaining your topic. If you use such aids, you must be sure to plan how you can handle them most effectively. If the pictures you wish to use are large enough to be seen by the whole class, hold them up as you talk about them and draw attention to details that are to be noted. This method of using pictures is often unsatisfactory, however, as some of your classmates may be unable to see. If pictures must be passed about the class, be sure to explain what you wish students to notice. Then pass the pictures as quickly as possible, perhaps allowing three or four to look at one picture at the same time. You may find it possible to allow a single picture to be passed about the room quietly while you continue your talk. If several are used, however, you should attend to the efficient distribution of your pictures and resume your talk as soon as all have seen them. Specimens from a museum should be handled in the same way.

Ordinarily a diagram should be placed on the board before the class meets. If you find it impossible to use the board in this way, prepare a large diagram on cardboard and place it in a position where every one can see



it readily. With a pointer you can then illustrate your explanation as you proceed.

Whatever your illustrative material may be, plan carefully exactly how it shall be used. Do not let such material interrupt your theme or distract attention from what you wish to say. Do not let it fail of effectiveness either because students are unable to see it clearly or because you fail to explain precisely what it illustrates.

ASSIGNMENT 6

Choose one of the following topics as the subject for an explanation of how to do something. Do not merely give directions. Explain fully and clearly. But remember that the five steps used in giving directions are also useful in general explanations.

1. How to sail a boat.
2. How to do a figure 8 on skates.
3. How to darn stockings.
4. How to wash a sweater.
5. How to play your favorite game.
6. How to make jelly.
7. How to teach a dog tricks.
8. How to swim a certain stroke.
9. How to set a table.
10. How to dive.
11. How to pack a trunk.
12. How to change a tire.
13. How to dance a Virginia reel.
14. How to turn wood on a lathe.
15. How to make a toboggan chute.
16. How to make a model of an airplane.
17. How to install a radio.
18. How to pitch a tent.

ASSIGNMENT 7

Either orally or in writing make one of the following explanations, or if you prefer, explain something else that suggests itself to you.

1. How to serve a luncheon.
2. How to wax a floor.
3. How to use a card catalogue.
4. How to bathe, dress, or feed a baby.
5. How to figure batting averages.
6. How to install an electric bell.
7. How to find the North Star.
8. How to prepare soil for a garden.
9. How to can vegetables.
10. How to do block printing.
11. How to tie different knots.
12. How to tell mushrooms.
13. How to set type.
14. How to organize a club.
15. How to conduct a class meeting.
16. How to plan a class party.
17. How to repair a radio set.
18. How to make reed baskets.
19. How to amuse a child.
20. How to budget one's time.
21. How to arrange the articles in a school paper.
22. How to plan healthful meals.

Judging a written theme. As you read your own theme before revising it, you will have two different points of view. First, you will consider the subject matter. Perhaps you will ask yourself these questions:

Does my theme progress step by step according to some orderly plan?

Does it begin in an interesting way?

Have I written clearly and directly, without unnecessary words?

When you have answered these questions, you will read the theme again, this time from the point of view of a proof reader. You will note any misspellings, any instances of poor sentence structure or faulty punctuation. You will consider the margins. Does the page give a pleasing impression? Does it invite the reader, or does it repel him?

Sometimes you may be asked to criticize the theme of a classmate. Always follow the plan suggested above. You may give one grade for subject matter and another for the form in which the theme is written.

Showing how something works. In telling how to do something, you have supposed that your hearer might act upon your directions. You have indicated step by step the motions he should make. In explaining how something works the speaker or writer must be careful to follow an order similar to that used in giving directions. If you wish to explain a process that is wholly new to your hearer or to your reader, try to connect it with something that is familiar. You will do well to make the steps in your explanation simple, to let them follow each other in a natural way, and to use diagrams, maps, or illustrations, whenever you think they will make the explanation clearer. Notice the plan that is followed in this exposition:

A CAPE COD FISH WEIR

Along the curve of Cape Cod Bay, just off shore, lie the fish weirs, the traps in which is caught during the summer a part of the fish supplied to Boston and New York markets. These weirs seen from the shore at high tide look like roughly drawn lines in the shape of a letter T. At low tide they are seen to consist of rows of pine trees and branches leading off to circular enclosures made of poles and netting.

A weir may be more or less elaborately constructed, but it must have two parts, a leader and a pound. The leader is a long row of boughs and trees placed close together and sunk into the sandy earth deep enough to withstand the movement of the waves. The poles are arranged so that the tops will clear the water at high tide. In deeper water poles are connected by netting similar to that used on tennis courts. This leader, or fence of boughs and netting, is often an eighth of a mile in length, and leads directly out into the bay at right angles to the line of the beach. At its outermost end is built the pound, a roughly circular arrangement of poles connected by netting. At the place where the leader meets the pound, there is an opening in the enclosure and the ends are turned back to lead inward.

Now the trap works in this way. As a fish swimming in the bay meets the barrier of the leader, it instinctively turns to seek deeper water. Thus it follows the line of the leader. As this barrier stops, the fish swims straight on into the pound. Once inside the pound, it keeps swimming round and round, bewildered, until the fisherman, rowing or driving off at low tide, sweeps the fish into his dip net.

In this description of a fish weir the author passes from what any one can see when casually looking at a weir to an explanation of how it is made and how it catches fish. The reader follows the progress of the fish in being caught. Every exposition should be planned in an order that seems natural and easy for the reader to follow.

ASSIGNMENT 8

Plan carefully an oral or a written exposition on one of the following topics. Make sure that you have a plan that can be easily followed by your audience or by your reader.

1. How scales weigh.
2. How a camera works.
3. How a mimeograph works.
4. How a bicycle works.
5. How a cash register works.
6. How a lock works.
7. How a typewriter works.
8. How an alarm clock works.
9. How a lawn mower works.
10. How a trolley car runs.
11. How a school heating system works.
12. How a vacuum cleaner works.
13. How a cold storage system works.
14. How a sewing machine works.
15. How a trap of some sort works.
16. How an electric light bulb works.

17. How a washing-machine works.
18. How a steam locomotive works.
19. How a piano makes sounds.
20. How a gasoline engine works in an automobile; in an airplane.

ASSIGNMENT 9

Explain clearly, using illustrations if necessary, how one of the following products or articles in common use is made: butter, soap, baseballs, candy, soda water, salt fish, cheese, ice cream cones, oleomargarine, pottery, rugs, bricks, coins, glass, bank notes, rubber heels.

ASSIGNMENT 10

Read the following:

SEEING IS BELIEVING

Do you know about glass work? Here is one of the cleverest tricks in the entire bag of the movie man. In its present high development it is one of the most modern devices. In theory it is simple, but in practice it often requires months of effort to produce convincing results. It requires experts with a high degree of knowledge and skill, and if one wants the perfection that gives complete illusion, the work is enormously difficult.

Essentially, glass work consists in painting on brilliantly transparent glass a set frame for the picture that is being shot inside and beyond it. Perhaps, for example, the expense of constructing an entire set for a castle scene which was to be used in only a few shots would be prohibitive. On the other hand, a few flat pieces of painted canvas, no matter how well done, simply will not create the illusion of depth and solidity which you must have in order to enjoy the picture. What's to be done?

It is the glass artist who furnishes the answer. If one of his miniatures, done with the most extraordinary care and skill, is placed but a few feet from the camera lens, so that the extreme angle of the lens is masked at the outside by the painting, the desired result will be achieved. The background may still lack as much real depth as ever, but the camera man, shooting through the glass work to the background, blends the two for you so perfectly that you are, in all reality, in the pictured castle when the film unwinds in the projector. But if any of the proper values are lacking in the glass painting, the result is worse than useless.

Work in miniature furnishes another great possibility for the director. To cause two great railroad trains to collide is highly

expensive, and there is always the probability of accident. But when two toy trains run into each other, in proper perspective, they can be made to produce the same thrilling effect much more realistically than would the actual trains themselves.

It is a great experience to watch these miniatures being made. Quakes, dam breaks, floods, all kinds of miracles have I witnessed. Every so often in my visits to the studios I run across a volcano. And this volcano is about the size of a baby's sand pile! Near it is what appears to be a goldfish pond, but is really a bay, with tiny houses on the shore. In shooting the scene the camera is brought up close to the edge of the pond so that the entire miniature will be in perspective — normal size in this case. The volcano is primed and let go. The bay is punctured with tiny stones, and mud rolls down the volcano's side in imitation of lava. The toy houses catch fire, and everything is finally in utter ruin.

But more marvelous is the double exposure that goes with this work. While the volcano has been erupting, a scene in another lot has been taken. People are falling about, crying as if they were being hurt, and in general acting like crazy people for no apparent reason. But in the laboratory these two films are placed together and by a secret process welded into one. Now the sequence can be put on the screen. You see a gigantic volcano erupting and lava pouring down its sides, setting fire to houses, catching and killing people — burying them beneath great piles of lava. You see what you don't see; that is all. — Fred Gilman Japp.[1]

You can make as interesting an explanation as did the movie director if you will do a little investigating. Here are suggested subjects. Choose one and see how instructive and entertaining a talk you can give.

1. The school nurse or the district nurse and her relation to our health.
2. Methods of fighting dread diseases of our day.
3. How our foods are protected.
4. What we owe to Pasteur.
5. How the blind are taught to read and write.
6. Systems of fire protection.
7. Devices for saving life at fires.
8. The method of controlling traffic used in our city.
9. Ways of reducing crime.
10. Modern prison reform.
11. Advantages and disadvantages of the skyscraper.
12. How reservoirs are kept clean.

[1] By courtesy of *The Youth's Companion*, September, 1927.

13. How electricity is produced.
14. The disposal of sewage in our city.
15. The plan of our city — regulations regarding building.
16. Improvements that should be made in our streets.
17. How our town may be made more attractive.
18. What the making of a new street involves.
19. The best arrangement of parks — one large park or many small ones.
20. How the transportation problems of our town or city are met.
21. Improvements that must be made in transportation.
22. How newspapers are produced.
23. How paper is made.
24. How our local government is carried on.
25. The work of a judge in a children's court.
26. Qualities a judge should have.
27. The probation system and how it works.
28. How a town or city plans its budget and pays its bills.

3. Reporting on Investigations

All about us there are things to find out. The book in your hand or the newspaper you read this morning has behind it many steps in the art of printing. You will find numerous opportunities for investigation everywhere about you. Why not decide upon some subject that interests you as a class and make a coöperative investigation, each contributing to the class as a whole the information that he gets? Perhaps one of the following projects appeals to you. More likely you will think of one that is peculiarly your own. These plans may suggest ways of going at your own enterprise.

ASSIGNMENT 11

Discover what different newspapers or magazines offer their readers.

1. Consult the librarian.
   How many and what magazines are subscribed for?
   How is the choice made?
   Which are most popular? Which least? Why?

2. Choose magazines that you will investigate.
   Write the editor of the magazine you choose.
   What is the history of the magazine?
   What is its present purpose?
   Who are its readers?
3. Examine the magazine.
   Discover how it carries out its stated purpose.
   What seems to you most valuable in the magazine?
   How should you like it changed?

4. Give oral reports on your findings. Write a series of accounts that will present clearly the information that you have gained.

5. You may decide to bind in a booklet these reports of yours, or you may prefer to make a class booklet containing information about a variety of magazines. This may be attractively bound, may contain the letters you have written and received, and may be illustrated by some decoration typical of the magazines.

ASSIGNMENT 12

You may make a study of the colleges and technical schools open to you. You may write for catalogues and collect informa-

tion from graduates. Your teachers may be willing to give interviews in which they tell about the colleges they attended.

You will need to classify the information you receive under some such heads as these:

The requirements of the college or school.
The instruction offered.

The advantages of college life offered.

The record of the school as shown in the achievement of its graduates.

ASSIGNMENT 13

You may enjoy discovering the history of your own town or city. Explorers and historians go to great expense and trouble to find out about distant places, but many of us are ignorant of many fascinating stories about our own localities.

ASSIGNMENT 14

Why not discover what different vocations offer? Choose the calling in which you are interested or about which you can obtain information. If possible, arrange to talk with electricians, lawyers, newspaper men, clergymen, bankers, teachers, carpenters, doctors, mechanics, merchants, men in various sorts of business.

How did they begin?

What are the openings in their work today?

What qualifications does one need for such work?

What are the satisfactions in the work?

ASSIGNMENT 15

Discover what your town or city is doing to better the living-conditions of its people.

Is housing being improved?

Is the food protected?

Are transportation facilities improving?

What arrangements are there for caring for needy sick, the unemployed, or the aged people without means in your community?

ASSIGNMENT 16

What are the industries of your community?

How did each begin?

Which are most famous and why?

Which offer opportunities for young people?

ASSIGNMENT 17

If your school is large, you may have within it many organizations that will repay investigation. What is involved in one

of these school activities? How must the organization be carried out? What are the steps in preparing for a production?

1. Putting on a school play.
2. Making a class or school year book.
3. Organizing a school orchestra.
4. Running a school lunchroom.
5. Publishing a school paper.
6. Organizing and running a successful school club.
7. Organizing a school team.
8. Running a system of successful school government.

ASSIGNMENT 18

Activities within your town or city, such as one of the following, may offer you an interesting field for investigation.

1. Supplying a city's water.
2. Carrying on the government of a city or a town.
3. Making state or county roads.
4. Running a school system.
5. Supplying radio entertainment.
6. Running a telephone system.
7. Carrying on the work of a library.
8. Running a postoffice.

ASSIGNMENT 19

You may be more interested in people than in organizations. You are dependent upon the work of many about whom you know little. You may enjoy finding out what the life of one of these workers is like. After you have made a study of the work, the satisfactions, the recreations, the needs of some person whose work is essential to our civilization, represent the person — dress in costume if you think costume will help — and tell clearly about his work and the routine of his life.

1. The miner.
2. The fisherman.
3. The farmer.
4. The cotton planter.
5. The dairyman.
6. The lumberman.
7. The machinist.
8. The factory worker.
9. The manufacturer.
10. The retail dealer.
11. The garment maker.
12. The shoemaker.

ASSIGNMENT 20

You may enjoy representing in a similar way the officers of the town or city in which you live. Choose whom you will represent and tell how you are elected or appointed and what your duties are.

ASSIGNMENT 21

You may choose to represent different racial groups in this country. Each member of the class may choose to personify some individual of a race that he chooses who has contributed unusual service to our common American life, a Booker T. Washington or an Andrew Carnegie, or he may represent any individual of the race and may tell why and how his fellow countrymen came to America and what they are doing for her.

ASSIGNMENT 22

If you have been making a study of your own town or city, certain ideas about the needs of your community may be clear in your mind. You may have been impressed by conditions that were not noticed by other members of your group. Why not write a series of papers or give a series of talks on *What Our Community Needs?* You will cover perhaps such topics as

What we need for better health.
for recreation.
for education.
for artistic expression.
for relations between sections.
for better homes.

4. Writing Articles for the School Paper

When we tell a story with the purpose merely of entertaining our reader or hearer, we try to create as much suspense as possible, to hold him tensely interested until our climax is over. In writing for newspapers or school papers, our object primarily is to give information. The reader wants the facts. Often a busy man or woman reads only the first few lines of the articles that attract his attention

in the morning paper. The reporter, knowing this, reverses the order of the story teller and gives his climax and conclusion first. The headline itself often gives the important fact or facts. It often serves too as an advertisement. Notice the headlines and the first sentences in the following articles.

12 U. S. Rhodes Scholars Won Blues at Oxford This Year

OXFORD, England, Dec. 9 (AP). — Twenty-seven Rhodes scholars won their Blues for representing Oxford in contests with Cambridge the past season. Of these, twelve were Americans, some of whom competed in more than one sport.

The Americans are: Rugby football, A. C. Valentine, Pennsylvania; individual track events, R. H. Jack, Pennsylvania; E. R. Thoenen, West Virginia; R. L. Hyatt, Arkansas, and W. A. Rosebraugh, Oregon; relay races, Jack, Pennsylvania; H. M. Cleckley, Georgia; Hyatt, Arkansas, and R. S. Sama, Georgia; lawn tennis, J. W. Olmsted, California; lacrosse, Jack, Pennsylvania, and J. W. Fulbright, Arkansas; water sports, W. W. Butterworth, Louisiana, and boxing, J. L. Merrill, California.

In the first sentence here we find a clear statement of the essential fact. Together with the headline it gives all the information that a reader who does not know personally some Rhodes scholars will care to read. The reader who does know some scholar now at Oxford will scan the list

to find the name of his acquaintance. Usually, in writing a news report, we place first important facts that any one may be interested in; later we add details that the person especially interested will want to read.

Read the articles printed below. Notice the first two sentences in each. What follows in each case? In the second one notice the use of the two headlines. What purpose does the first headline serve? the second headline?

Dawes, Chamberlain, Briand and Stresemann Are to Receive Two Nobel Peace Prizes

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Copyright, 1926, by The New York Times Company.
Special Cable to THE NEW YORK TIMES.

PARIS, Friday, Dec. 10. — This morning's *Œuvre* says:

"We believe ourselves in the position to announce that the Nobel Peace Prize for 1926 will be shared by M. Briand, the French Minister of Foreign Affairs, and Dr. Stresemann, the German Minister of Foreign Affairs.

"The 1925 Peace Prize, which had not been awarded, will be shared by General Dawes and Sir Austen Chamberlain.

"According to tradition solemn proclamation of these awards will be made today (Dec. 10), on the anniversary day of Alfred Nobel's death. The diplomas and prizes will be delivered at the Nobel Institute at Oslo to diplomatic representatives of each country to which the laureates belong, in a session at which will attend the Nobel Committee for Peace, presided over by Frederick Stang, Rector of the University, the King of Norway, the Crown Prince, the Parliament, the diplomatic Corps and other distinguished guests."

Gustav Stresemann and Aristide Briand were among the prime movers in bringing about the Locarno compact designed to maintain peaceful conditions in Europe and it is likely that it is for their work in inspiring "the spirit of Locarno" that the Nobel Prize is to go to them.

Sir Austen Chamberlain also took a prominent part in the development of the Locarno treaty, but he has been lauded for his general work for peace in Europe during the last few years.

Vice President Charles G. Dawes was a member of the commission that drew up the plan for the payment of the Reich's war reparations which took its name from him.

MOUNTAIN SLIDING DOWN ON SWISS CITY

Only a Smaller Elevation Protects Bellinzona From Moving and Disintegrating Mass.

Copyright, 1926, by The New York Times Co.
Special Cable to THE NEW YORK TIMES.

PARIS, Nov. 22.—The city of Bellinzona, capital of the Swiss Canton of Ticino, is endangered by the movement of Mont Arbino, which during the last few days is reported to have moved three feet. A committee of experts, after their arrival at the scene, said that an enormous mass about twelve kilometers (7.45 miles) square, extending from the base of the mountain to the top, a distance of 5,100 feet, was in a state of continual motion.

According to further details of this almost unbelievable phenomenon the entire mountain is sliding, very slowly but as yet without a moment's interruption, toward Bellinzona. All that separates that city from the perambulating mountain is another and smaller mountain of granite. This would only serve as a temporary protection should the onward course of the mountain continue indefinitely.

NOTEBOOK SUGGESTION 1

Below are four articles, two from a newspaper, two from a school paper. Write suitable headlines for each. You may decide that one is enough in some cases, that two are desirable in others.

Copyright, 1927, by The New York Times Company.
Special Cable to THE NEW YORK TIMES.

PARIS, Nov. 11. — The long-planned non-stop flight from Belgium to the Congo ended in what may prove a tragedy this morning when Lieutenant George Medaets and Lieutenant Verhaegen crashed against a hillside at La Ferté-sur-Aube, in the Haute Marne, two hours and twelve minutes after they had taken off from the Belgian military airdrome at Weveleghem, near Courtrai.

Lieutenant Medaets was very seriously injured, but Lieutenant Verhaegen escaped with minor injuries. Both were too severely shaken to be able to speak clearly, and details of the accident have not been fully established.

It is known that at the time of the crash their French plane was making a speed of 200 kilometers an hour at a very low altitude. It was snowing, and the visibility was very limited. It is believed that engine trouble caused the plane to take a sudden descent, the altitude being insufficient for the pilots to recover control, resulting in the crash.

The accident occurred on a farm the proprietor of which hurried the airmen to his house, where a country doctor was soon in attendance. This prompt medical attention may save the life of Lieutenant Medaets.

None of the spectacular flights from Europe has been more carefully planned than this one. The work began many months ago, and the flight was to be Belgium's contribution to the year's aviation history. Repeated efforts were made to obtain their machine for a transatlantic flight, but the Belgian aces steadfastly refused to change their plan or to release the plane.

While the fact that it was Armistice Day may have influenced the aviators to some extent in their take-off, the early morning weather reports were encouraging, despite a rain, and they started at 7:48 A.M.

As the plane flew toward Dijon, however, it encountered snow and winds. Their course would have taken the Belgians over the eastern part of France and across the Mediterranean Sea to Africa, then directly over the Sahara Desert and the jungles of Central Africa to Leopoldville in the Belgian Congo, a distance of 6,400 kilometers (3,970 miles).

From there the plans called for a flight to Heliopolis, a distance of 4,330 kilometers. From the latter point a non-stop return to Brussels was to have been made, the distance being 3,300 kilometers.

Special to the New York Times

HANOVER, N. H., Nov. 9. — Twenty flatcars will head out of Hanover tomorrow morning carrying 1,000 Dartmouth men, 1,000 picks, 1,000 shovels, 500 sandwiches, 500 doughnuts and a volunteer excavation gang, bound for the town of Hartford, where they will attempt, in a ten-hour day, to free White River Junction, Vt., of 10,000 tons of gravel and mud that the flood dumped into streets and dooryards.

This is to be Dartmouth's contribution to the flood-stricken area closest to Hanover that is attempting to return to normalcy. President Ernest M. Hopkins of Dartmouth has ruled that all men who take part in the work will get credit for their classes.

The 1,000 men will be divided into ten divisions of 100 each, each unit in charge of a representative of Palaeopitus, the student governing body of the college. They will start at 8 o'clock, regardless of rain, snow or biting winds, on a Boston & Maine train.

There will be no ceremonies, no bands and no reception committee. The men will leave the train at White River Junction, each armed with pick and shovel, and "pick and shoveling" will be the only item on the program except lunch.

The Hanover and Hartford Red Cross units are coöperating in handling the appetites of the men. Hanover will put 500 sandwiches and 500 doughnuts aboard the special freight tomorrow, and probably a supply of coffee. This will be doled out to the students at noon when they form in line, army style, and stretch out muddy hands for the welcome ration.

The evening lunch will be furnished by the Hartford unit, much after the same plan. The "Dartmouth Special" is due back in Hanover about 6 o'clock.

The Dartmouth-Cornell football game has not been canceled and will not be, college officials announced here today.

The plan of the Christmas festival has been virtually completed. The plot of *The Princess Who Wouldn't Smile* has been officially adopted. The play will be divided into five scenes, each given by some prince or duke with the purpose of making the princess laugh. The first play, given by the Normal School, will, while appearing amusing on the surface, have a very cruel under-current. The princess perceives the under-current and cannot laugh. Two plays are then to be given by the High School. One of these is very obvious and has very clownish and slap-stick humor. The fun here is much too coarse to make the princess laugh. The other play, like that of the Normal School, has a certain fundamental sadness about it which disturbs rather than amuses the philosophically-inclined princess. The next play, to be given by the elementary, is rejected by the princess because the fun in it is gotten at the expense of a cripple. The final play, making the princess laugh, is to be given by the primary classes. The primary classes are writing

this play themselves, and it will be given in precisely the same form that they write it in.

The Prologue is fraught with difficulties, but by far the most popular suggestion at present is to have the auditorium appear as the interior of the castle in which the plays are to be given to make the princess laugh. Heralds will proclaim the arrival of each of the suitors as they enter with their retinue. Every one in the High School will be in costume, and will have at least a small part in the festival.

The *Inklings* contest is at present in full swing. The next issue appearing will contain the winning contributions. The contest will be divided into Upper and Lower High School, and the awards will be first and second prizes. No member of the literary board is allowed to contribute. The contest affords ample opportunity to reveal talent, being divided into three parts: stories, poems and essays. The winner of each of these divisions will be automatically nominated for next year's *Inklings* board. The contributions must be in by November 15th and should be typed and signed with a pen name and the contributor's class. With each contribution should be a sealed envelope containing the pen name and the corresponding author's name. The *Inklings* board will weed out the contributions, but the final awards will be made by the English Department.

The school newspaper. The editor-in-chief of the school newspaper usually has a calendar of regular events to be covered by his paper each week, events such as games, assemblies, meetings of different organizations. These he assigns to different reporters. The real interest of the paper, however, often lies in new, unexpected reports. Each member of the staff should be constantly alert for news appearing in the daily papers which may have some bearing upon activities in his school or may contain material that he may refer to in illustrating ideas that he has in mind for an editorial. The school paper should be alive to interesting or educational developments outside the school walls. The paper that does little more than report perfunctorily upon routine happenings at school is doomed to failure. Other sources of interest in the school paper are the interview, the editorial, and the literary article. These must be written by people who have talent for these special kinds of writing. A really successful paper has practically the entire school body actively interested in finding news and making contributions.

NOTEBOOK SUGGESTION 2

Below are several articles clipped from a school paper. They represent different types of reporting. Do they give the information clearly and concisely? Is the needed information concerning time, place, and event given at the beginning? Are unnecessary details given? Is any important information omitted? Jot in your notebook comments and criticisms that occur to you.

ARMISTICE DAY ASSEMBLY

Last Thursday, in the Armistice Day Assembly, Dr. Neumann was the speaker. In his talk he told us of the rejoicing occasioned by the end of the war, in November, 1918, and the reasons why people were glad that war was over. Dr. Neumann read a poem by a man who was himself a soldier, in which soldiers of five different nations told why they went to war, and each one said that he fought for freedom. To show international good will, Dr. Neumann cited the earthquake in Japan a few years ago as an example, when medicines and supplies for the stricken area were sent to Japan in battleships. He mentioned a group of Frenchmen who wanted to help repair the damage done by war in a German village, and who gave twenty young trees to be planted in a children's playground. He spoke of Italians, who, when they heard that children in Austria were suffering from hunger and cold, took some of those children into their own homes, even though, but a short time before, they had been fighting bitterly against Austria. Dr. Neumann mentioned the good will shown by the German steamer Bremen, which rescued the crew of a British steamer in mid-ocean. He told of seeing a United States army truck in the service of the Post Office at Christmas time, carrying, not ammunition to kill people, but Christmas packages to bring them happiness. Dr. Neumann's talk brought home to us the spirit of international good feeling and the great need for that spirit.

BOYS, INTERCLASS SCHEDULE ANNOUNCED

This year the A.A. in conjunction with the recreation department will again undertake a rather extensive interclass basketball league. The schedule, just announced, is very similar to the highly successful one of last year.

The five classes are divided into two divisions, one of the lower high schools and the other of the upper grades. Beta and Delta play five games each and Gamma, six. Each of the lower grades will play three games.

[The schedule followed.]

ASSIGNMENT 23

Report two events of different types that have occurred recently in your own school. You may be able to make this a competitive assignment, the best article to be published in your own school paper.

The interview. The interview, often the most interesting of newspaper articles, is perhaps the most difficult to write. One must know something about the life, the work, and the opinions of the person he is to interview. He must be tactful, yet try to get expressions of opinion upon subjects in which he knows his readers will be interested. If one is interviewing an alumnus of the school who is now an editor, one will certainly want to know what the editor was especially interested in as a student, how he became interested in newspaper work, by what steps he became an editor, what advice he would give to a boy now planning to become a reporter, and perhaps his opinion of our present school system as he compares it with that of his youth. In the course of the conversation the reporter may hear entertaining anecdotes and valuable opinions. He must store these in his memory, taking only what notes are absolutely necessary.

As soon as the interview is ended, the reporter should go at once to a quiet place and organize his material. He may decide to begin by describing the editor. He may prefer to start with the opening conversation. Following this must come the topics discussed, arranged in accordance with some plan. A good reporter does not follow a mere time plan, telling what was discussed first, what second, and so on to the end of the interview. He groups together all that the editor has said at different times about his school, about his own career, his advice to other boys, or his present work. He saves for the end of his article expressions of opinion that he thinks most valuable. By such organization he constructs a readable interview.

NOTEBOOK SUGGESTION 3

Read the interview with Marconi at the end of this section. Find in *The World's Work*, or a magazine of the same type, an interview with some person. Read the interview. Decide what general plan the interviewer had in mind as he wrote. Do you find anything to criticize in the plan or in the way it is carried out? List in your notebook the topics discussed, in the order in which they appear.

NOTEBOOK SUGGESTION 4

Read the first chapter of Howells's *The Rise of Silas Lapham*. Was Bartley a good reporter? In your notebook state briefly the reasons for your opinion. What plan did he follow in writing the report of his interview? What mistakes of his should you avoid? What was the general purpose of his interview?

ASSIGNMENT 24

If possible, obtain an interview. Your father, mother, or some other relative may be willing to tell you about his school experience, his work, or his ideas upon some public question. A teacher will perhaps give you an interview regarding his or her college — what it offers its students, and what type of boy or girl will profit most from it. Write a well-planned, interesting interview.

ASSIGNMENT 25

If you have no school paper, why not organize your class as reporters, choose a competent editor-in-chief, and get out a mimeographed issue? If you already have a paper, let each member of the class make a contribution.

Interviews

MARCONI LAUDS THE RADIO AMATEUR [1]

Guglielmo Marconi was found, not many weeks ago, sitting in his comfortable suite in the Ritz-Carlton, while outside a heavy autumn rain was washing the pavements of New York. He said that he marveled at the rapid advance that radio has

[1] An interview granted Mr. Orrin E. Dunlap by Senator Marconi. Courtesy of *Boys' Life*, published by the Boy Scouts of America.

made on this side of the Atlantic since he last visited the United States in 1922.

"I am particularly impressed to find that the younger generation have such a wide knowledge of radio. The fathers and mothers have been drawn into radio because of the entertainment value, but the boys, I mean the youthful radio experimenters, are enthusiastic about it because they are fascinated with the possibilities. That is a fine thing for radio, because youth has the punch and go, and that is what will tend to further progress in radio," said the inventor of wireless.

"Do you think that the radio field is still one with many opportunities for boys who are interested in experimenting with amateur wireless?" Marconi was asked.

"Wireless offers an excellent opportunity for youth today," answered Marconi. "But the young man must have plenty of perseverance, patience, and originality. He must study electricity from A to Z, because that is the foundation of radio. There are many problems yet to be solved. The field is open for the young man that does not attend college as well as for the college graduate."

"Are there any special phases of radio that are more fertile for amateur experimenters than broadcasting?"

Marconi quickly answered, "Yes, short waves, beam transmission and television. I believe television is finally emerging from the laboratory stage.

"Short waves and directional transmission are very important fields. Short waves were neglected up to a few years ago and we got rather into a rut by confining all our researches and tests to long waves. Yet I have felt all through the history of wireless that short waves were still likely to develop in many unexpected directions and to open up new fields of profitable research.

"The results obtained by amateurs by means of short waves do great credit to them, especially if we consider that most amateurs possess only limited facilities for experimental work. Their observations have frequently been of value in helping us to arrive at a better understanding of the very complex phenomena involved, but care should be observed in accepting their observations, especially when they concern what I might term negative results," said Senator Marconi.

"Some short time ago I read a statement by an eminent English authority that, according to amateur observations, the

daylight range of a 100-meter wave did not exceed 200 miles and for a wave of 50 meters 100 miles. These distances were very far short of those ascertained by me and my assistants, but it may well be that the location of their stations was not favorable to reception, or that they lacked operating experience.

"I have found that for reliable comparative observations and deductions in regard to transmission over different and varying distances there is nothing so good as a receiving station installed on a suitable steamship. On a ship one can have the advantage of using the identical aërial system, the same receiving apparatus and the same observers throughout and at all distances. This is, I believe, a most reliable way of testing the behavior of these waves.

"Shorter waves are also beginning to show unhoped-for results in improving broadcasting and making it workable over great distances even during the hours of daylight. And directive methods, I feel confident, will soon be utilized for broadcasting by enabling speeches and programs to be transmitted over large portions or sectors of America and to distant countries with much greater strength and freedom from interference than is possible with existing methods. Furthermore, short waves will assist in rendering more practical the systems of picture and facsimile transmission, including television. The big problem today is to overcome fading.

"I think we all know that static has all along been the bugbear of radio," said Mr. Marconi, "but one of the most salient facts that we have noticed in working long distances by means of short waves is that, particularly when receiving reflectors are employed, static has been generally conspicuous by its absence, but when noticeable, the signal strength has been mostly well above the disturbance strength level of static."

Mr. Marconi said that a fact of great practical value has been observed in connection with the short wave beam system, and this is that even in the tropics the static is much less troublesome and severe when receiving short waves than when receiving the much longer waves, which until recently were exclusively employed for long distance wireless communication.

"Our results so far and the progress of radio shows us what can be done by the combination of a great number of workers all intent on securing improved results. And how many who began as amateurs have contributed in one form or another to this purpose and this success?"

Here is an extract from a different type of interview, one in which an authority is asked to present in writing his views upon some subject. Here Chief Justice Taft discusses politics as a profession.

I think we now have an overplus of able young men who are yielding to this ambition [the desire to make money]. I assume that they are able to live on the money that they have, or that they will receive from their parents, and to live a life of usefulness without consuming their energies in the accumulation of money. I hope we are reaching the time when the mere accumulation of money and success in the manipulation of business is palling.

The men whose ranks should be filled are the politicians. The term "politician" has had a sinister significance. It has often been construed to mean a man whose livelihood depends upon politics, whose success depends upon holding office, and whose failure in life is marked by defeat for office.

I think that definition is not a fair one, and it ought not to continue to be used with its narrow meaning. It should mean those who are active in politics, who have a sense of active civic responsibility, who study the questions affecting the general public and the local public and throw themselves into the controversies arising, with a common purpose of doing the best they can for the public. They should be taught that the profession of a politician is a highly honorable, indispensable, and useful profession. If they complete their education by a course at law, they will be better able to be good and useful politicians. They should be at work all the time and give as much activity as they would in any other business.

The holding of office is not essential to the life of a good politician. His defeat for office should not be a reason why he should give up politics. He can never know when the choice of the people may not happen to be in favor of those who are really for the people. He can run for council, for the legislature, the state Senate, for Congress.

The more time and energy he devotes to seeing that either he himself or some friends in whose capacity and purpose he has confidence may be elected to an office of power and influence, the better. No office should be too small for his ambition and usefulness. He may not always be right — he probably will

not be — but in the end and after a long life, with motives for living that are in favor of the people and their welfare, he can be confident that his coming into politics has helped their character.

It used to be easier to get into politics than it now is. The men who are not dependent upon their offices for salary will introduce into politics men of independence who will not be afraid to lose office in fighting for what they desire in politics. If they could increase in number so that they could teach the people the truth, by having the courage to tell the people the truth as to their own welfare, it would mean much in all the legislatures of the country as well as in Congress. It would ultimately jar the voters into a consciousness that their representatives are men upon whose judgment they can put some reliance and are not merely men who would follow political popularity to retain office.[1]

A series of interviews with women who have succeeded in different sorts of work has been published by E. P. Dutton and Company under the title, *Girls Who Did*, by Helen Ferris and Virginia Moore.

[1] Courtesy of *The World's Work.*

CHAPTER IV

OPPORTUNITIES FOR ADVENTURERS

1. In Writing Verse
2. In Writing Short Stories
3. In Dramatizing Stories

In this section you will find, as the name indicates, numerous suggestions for writing stories, plays, and poems. If you are interested in writing for your school magazine, if you want to produce a play or a festival for some special occasion, here you will find helpful suggestions. Here, too, if you wish to experiment further in writing for your own satisfaction, you may find stimulation and opportunities to test your powers.

1. Writing Verse

LOST

Desolate and lone
All night long on the lake
Where fog trails and mist creeps,
The whistle of a boat
Calls and cries unendingly,
Like some lost child
In tears and trouble
Hunting the harbor's breast
And the harbor's eyes.

— Carl Sandburg.[1]

Perhaps you too have heard the whistle of a boat or of a train when the sound has haunted you with its suggestion of something else. You may see some one jumping rope and think of wind and the swirl of autumn leaves. A skyscraper may print its steel frame against the sky high above your

[1] By arrangement with Henry Holt and Company.

head, or a boy may slide to third base in a cloud of dust. Perhaps you are content merely to picture, as Sandburg does here:

> The birdmen drone
> in the blue; it is steel
> a motor sings and zooms.

You may find a comparison flashing into your mind. Vachel Lindsay imagines different people seeing the moon and comparing it to the things that are familiar to them. The clown says, "The moon's a paper jumping-hoop," and the coal-heaver says:

> The moon's an open furnace door
> Where all can see the blast,

but the carpenter thinks of it in this way:

> The moon's a cottage with a door.
> Some folk can see it plain.
> Look, you may catch a glint of light,
> A sparkle through the pane,
> Showing the place is brighter still
> Within, though bright without.
> There, at a cozy open fire
> Strange babes are grouped about.
> The children of the wind and tide —
> The urchins of the sky,
> Drying their wings from storms and things
> So they again can fly.
>
> — VACHEL LINDSAY.[1]

NOTEBOOK SUGGESTION 1

Write a few lines of your own that give vividly the picture of something you have seen or the suggested likeness that has occurred to you.

Patterns in verse. Did you ever chant counting-out rhymes like this:

> Intri, mintri, cutri, corn,
> Apple-seed and briar-thorn.

Do you remember how you beat out the rhythm with a pointed forefinger as you counted off your playmates? Even

[1] From *Collected Poems*, by Vachel Lindsay. By permission of The Macmillan Company, publishers.

before this you probably enjoyed the swing of Mother Goose rhymes. Now, as you repeat to yourself "Little Jack Horner" or any other of the familiar jingles, you find yourself stressing certain syllables. These stressed syllables alternating with lightly spoken syllables make definite patterns in verse. Although we do not mark the pattern quite so strongly in reading poetry as in saying Mother Goose rhymes or in counting out, we find that a definite pattern of evenly arranged accented and unaccented syllables underlies most verse. Take, for instance, Kipling's "Ballad of East and West." As we read

Oh, East is East and West is West, and never the twain shall meet,

we naturally emphasize *East*, *East*, *West*, *West*, *never*, *twain*, *meet*. Between each two of these accented syllables comes one — sometimes two — short unaccented syllable or syllables. This arrangement makes the verse pattern or meter. The four simple patterns most frequently used in English are these:

Accented, unaccented (´ ˘) as Thomas, Mary, Richard (trochaic)
Unaccented, accented (˘ ´) as Louise, Estelle (iambic)
Accented, two unaccented (´ ˘ ˘) as Frederick, Dorothy (dactylic)
Two unaccented, accented (˘ ˘ ´) as Marguerite (anapestic)

NOTEBOOK SUGGESTION 2

Think of as many given names as possible and decide whether each is a trochee, an iambus, a dactyl, or an anapest. Write two words other than names that illustrate each pattern and label each.

NOTEBOOK SUGGESTION 3

Find a stanza of three or four lines and read it aloud, emphasizing the important words or the syllables that would naturally be emphasized. Let the rhythm sing itself into your mind. Try making a line of your own that has the same metrical pattern.

NOTEBOOK SUGGESTION 4

Try marking off the accented and unaccented syllables in the stanza you have found as in these lines from Coleridge's *The Ancient Mariner:*

> It is | an an | cient Mar | iner
> And he stop | peth one | of three.
> "By thy long, | gray beard | and glit | tering eye,
> Now where | fore stopp'st | thou me?"

Place a vertical line between each two units, or feet, as they are called. As you see, a stanza does not necessarily have all its feet of the same pattern. In the selection above anapests are inserted in the second and third lines.

NOTEBOOK SUGGESTION 5

On page 310 of the section on *Making clear sentences* you will find a paragraph beginning "Down the road they came." It is full of action and color. If you look closely, you will see that the first sentence begins with a definite trochaic pattern. Try putting the whole into verse.

Rhyme. Very likely in your reading of poetry the rhyme has pleased you, even though you may not have been conscious of it. Do you enjoy finding rhymes? Notice how Browning uses rhyming words in the following stanza:

> Where the quiet-colored end of evening smiles
> Miles on miles
> On the solitary pastures where our sheep,
> Half asleep,
> Tinkle homeward through the twilight, stray or stop
> As they crop —
> Was the site once of a city great and gay
> (So they say).

NOTEBOOK SUGGESTION 6

Try finding other rhymes for the words rhymed in the stanzas above. How many can you find for the fourth rhyme-word?

From your reading find a stanza in which alternate lines are rhymed, one in which every two lines are rhymed.

Pictures in poems. A poet loves to flash pictures before our minds. Indeed, one of the keenest pleasures we may find in reading or hearing poetry is the quick imaginative response to the poet's picturing. Through the eyes of the poet we see beauty and interest where we had not seen them before. Often these pictures become vivid through suggestions of likeness — clouds become palaces, white-sailed ships, fantastic monsters, wings of huge birds.

ASSIGNMENT 1

Think of something that you enjoy watching, some one dancing, rain falling, a machine working, an airplane flying, the moon rising. Bring into class a sentence or two that will flash before our minds what you have seen. Perhaps a comparison will help, perhaps color and motion are enough. If you choose, write in verse. See how vividly words and comparisons are used here:

> The horse neighed with cutting dismay, like the siren of a ship in distress.
>
> Above us rolled billows of birds, with motions, colors, sounds, like a gale sweeping over the sea. They swung so near that their wings whipped our cheeks. — CARL CHRISTIAN JENSEN, *An American Saga*.[1]

ASSIGNMENT 2

Read aloud Browning's "How They Brought the Good News from Ghent to Aix." Notice how the beat of the lines makes you feel as if you heard the horses pounding on. Did you ever see a race of any sort, a swimming or paddling race at camp, a race between horses, automobiles or bicycles, a foot race between boys or girls? Try making verses that give the feeling of dashing, rhythmic action and keen suspense. Keep constantly and definitely in your mind the picture of what is happening. See it. Then give it to us in vigorous, dashing rhythm.

ASSIGNMENT 3

> One road leads to London,
> One road runs to Wales,
> My road leads me seawards
> To the white, dipping sails.

[1] Courtesy of Little, Brown and Company.

So writes Masefield in his poem "Roadways." You will enjoy reading all of the poem. Perhaps for you, too, there is a road that lures you, calls you, but it may not be the road to the sea. Where should you honestly like best of all to be if you could grasp the magic carpet of the old fairy story and find yourself in the land of your desire? Does the sea haunt you as it does Masefield? Do you feel the longing in these lines?

I must go down to the sea again, the lonely sea and the sky,
And all I ask is a tall ship and a star to steer her by;
And the wheel's kick and the wind's song and the white sail's shaking
And a grey mist on the sea's face, and a grey dawn breaking.

I must go down to the sea again, for the call of the running tide
Is a wild call and a clear call that may not be denied;
And all I ask is a windy day with the white clouds flying,
And the flung spray and the blown spume, and the sea-gulls crying.[1]

Perhaps you long for the mountains, for an old home from which you have moved, for a lake or mountain camp in which you were very happy. Write verses of your own that tell where you would like to be or what you would like to do. Choose the details that will make us see, hear, and feel. Notice what Masefield selected — the wheel's kick, the flung spray and the blown spume, the sea-gulls' cry. You may choose to write only a funny little wishing song or you may express a longing as real and deep as that Masefield felt.

ASSIGNMENT 4

Many people have sung songs of their work; sailors sing chanties as they put to sea, soldiers sing as they march. In olden times people of different trades had their songs as people of different schools now have theirs. Kipling writes the song of the returning hunter, the Eskimo who has hunted the seal in the far North.

Our gloves are stiff with the frozen blood,
  Our furs with the drifted snow,
As we come in with the seal — the seal!
  In from the edge of the floe.

In contrast to the joy and vigor of this poem, here is a stanza from Thomas Hood's "Song of the Shirt," the song of a tired seamstress.

[1] From *Collected Poems*, by John Masefield. By permission of The Macmillan Company, publishers.

Work — work — work,
Till the brain begins to swim;
Work — work — work,
Till the eyes are heavy and dim!
Seam, and gusset, and band,
Band, and gusset, and seam,
Till over the buttons I fall asleep,
And sew them on in a dream!

A song of one's work may have a refrain that sounds like what the worker is doing, or it may tell what one sees. The man who sits astride a steel bar high in air riveting the frame of some huge skyscraper thinks perhaps of sky and wind and danger high above a world of pigmies — a very different world and very different thoughts from the world and the thought of the miner. If you have read Stewart Edward White's *The Riverman*, you may remember the description of a log jam. What would a lumberman's song be? Select the worker whose

song you choose to sing. Think of a refrain that suggests the work he does. Write his song.

ASSIGNMENT 5

Do you know the ballads of Robin Hood and his merry men, the ballad of Sir Patrick Spens, of King John and the Abbot? If you do not, you have a pleasure in store. Here is a part of "Sir Patrick Spens," with the spelling somewhat modernized:

The king sits in Dumferling town
  Drinking the blood-red wine:
"O where will I get a good sailor
  To sail this ship of mine?"

Up and spake an eldern knight,
  Sat at the king's right knee:
"Sir Patrick Spens is the best sailor,
  That sails upon the sea."

The king has written a broad letter,
  And signed it with his hand,
And sent it to Sir Patrick Spens,
  Was walking on the strand.

The first line that Sir Patrick read,
  A loud laugh laughed he;
The next line that Sir Patrick read,
  A tear blinded his e'e.

"O who is this has done this deed,
  This ill deed done to me,
To send me out this time o' the year,
  To sail upon the sea!

"Make haste, make haste, my merry men all,
  Our good ship sails the morn."
"O say not so, my master dear,
  For I fear a deadlie storm."

* * * * * * *

O lang, lang may their ladies sit
  Wi' their fans into their hand,
Or e'er they see Sir Patrick Spens
  Come sailing to the land.

O lang, lang may the ladies stand,
  Wi' their gold combs in their hair,
Waiting for their own dear lords,
  For they'll see them nae mair.

Half owre, half owre to Aberdour,
  It's fifty fathom deep
And there lies good Sir Patrick Spens,
  Wi' the Scots lords at his feet.

Many are the stories that could be told as ballads with the swinging meter, the refrains, and the typical ballad phrasing like "a loud laugh laughed he," "O long, long," "half owre." Here is a ballad written by a girl in the ninth grade. She chose to tell the story of Ellen's going to the Lowlands, a story partly told by Scott in *The Lady of the Lake*.

Ellen has to the Lowlands gone,
  With Allan Bane went she,
Just as the dusk had settled down
  Over the forest free.

Ellen reached the castle grim
  Just at the break of day
When the castle gates were open flung
  By the watchman spry and gay.

Into the court was Ellen brought
  By the power of the signet ring.
She shyly looked about the room,
  But could not find the king.

She turned to her escort James FitzJames
  And saw that the king was he.
She asked him to redeem his ring
  And set her father free.

Both her father and Malcolm Graeme
  Were freed by the generous king;
He freed them both for Ellen's sake
  And the sake of the signet ring.

Many stories would make good ballads. There are stories only partly told in novels like *Ivanhoe*. There are adventures, romantic, gruesome, and tragic happenings that you have heard of or that you can imagine. Try putting a story into ballad form.

ASSIGNMENT 6

Have you ever read Van Dyke's "The Angler's Reveille"? [1] In it he imitates the call of different birds that rouse the fisherman who sleeps in the open. In Tennyson's "The Throstle" and Southey's "The Cataract of Lodore" we have definite imitations of the sound of the throstle and of the cataract.

[1] In *Golden Numbers* by Kate Douglas Wiggin and Nora Archibald Smith.

If you have lived in the country during the summer, perhaps you know the sound of bird calls, the shrill sound of the cicada, the sound of trees swaying in the wind, the sound of rain driving against a window pane. If you live in the city, perhaps you know the hum and whirr of machines, the clang of gongs, the tunes of a hurdy-gurdy, and the sound of varied street cries. Try a set of verses in which you reproduce familiar sounds. Perhaps your refrain will carry the sound, and the rest of the stanza will picture the scene.

ASSIGNMENT 7

Can you make verses that will carry a feeling of motion? Read Beeching's "Going Down Hill on a Bicycle"[1] or Swinburne's "Swimming."[1] Do these poets give the feeling of motion? Do you think they gained their effect through descriptive words, metrical pattern, or both?

Here is a poem written by a girl in her tenth year of school. Has she succeeded in suggesting the pirate's mood? How does her verse pattern help?

SONG OF A PIRATE

I used to be a pirate
Five hundred years ago,
    With a black moustache
    And a knife in my sash,
My emblem a green-eyed crow.

We were a ruffian lot
I and my lusty crew,
    And red with rum
    Full bloody were some
Of the terrible things we'd do.

Our ship was a full-rigged vessel
With battered and blackened sail.
    With a star for our guide
    We'd merrily ride
In the breath of the roaring gale.

We'd seize and plunder and murder
Those whom we met at sea.
    "No quarter," we cried,
    And the wretches died,
While my men laughed loud with glee.

[1] In *Golden Numbers* by Kate Douglas Wiggin and Nora Archibald Smith.

Oh, I was a roving pirate
Five hundred years ago,
With a black moustache
And a knife in my sash,
My emblem a green-eyed crow.

Think of motion that you have felt a keen zest for — riding, skating, swimming, rowing, dancing, playing tennis or football. Try to put into verse the spirit of that motion. Make the verses reflect your feeling.

ASSIGNMENT 8

What pictures come to your mind with the word *red*, *violet*, *scarlet*, or *purple?* Do you see definite pictures? Are the colors linked with memories and feeling and fanciful imaginings? Notice the way in which Bliss Carman uses colors to flash pictures in his "Vagabond Song."

There is something in the autumn that is native to my blood —
Touch of manner, hint of mood;
And my heart is like a rhyme,
With the yellow and the purple and the crimson keeping time.

The scarlet of the maples can shake me like a cry
Of bugles going by.
And my lonely spirit thrills
To see the frosty asters like smoke upon the hills.

There is something in October sets the gypsy blood astir;
We must rise and follow her,
When from each hill of flame
She calls and calls each vagabond by name. [1]

Try writing a set of verses in which you use colors vividly.

[1] Copyright by Dodd, Mead and Company.

ASSIGNMENT 9

Do certain memories stir and certain pictures come to your mind when some one mentions circus day, Fourth of July, or the last day of school? Perhaps we feel dust and glare. Probably linked close with these sensations is our own feeling of excitement. A ninth-grade pupil gave the recollection of her first circus in this way:

Down the street the horses come
Tramping in the blazing sun.
The girls all shout,
The boys all cheer,
For this is the first to come this year.

It is the circus grand and gay
And it has come a long, long way
To show the girls,
To show the boys,
And fill the town with all its joys.

Now read this stanza from Scott's "Hunting Song" and feel the lilting gladness, the happy commotion that echoes in the lines.

Waken, lords and ladies gay,
On the mountain dawns the day;
All the jolly chase is here
With hawk and horse and hunting-spear;
Hounds are in their couples yelling,
Hawks are whistling, horns are knelling,
Merrily, merrily mingle they,
"Waken, lords and ladies gay."

Write verses of your own that give the feeling of some place or happening that lives vividly in your memory. Appeal to our sight, our hearing, possibly even to our smell and taste.

ASSIGNMENT 10

Have you younger relatives or friends who enjoy having stories and rhymes read or told to them? Perhaps you have enjoyed with them again Edward Lear's "The Jumbles" and Lewis Carroll's "The Walrus and the Carpenter." Read the poem by Vachel Lindsay called "The Potato Dance." Try writing a set of amusing verses for a child.

Poems by High School Students

Here are verses written by boys and girls in their ninth and tenth school years. Life is as full of color, motion, and feeling for you as for them. Try to give definite beauty of expression to the idea or the impression that has, perhaps suddenly, flashed upon you. It may be that some thought or feeling has long been groping for expression. Take time to ponder over it, to let it gain intensity and to say itself in poetry.

The first five of the poems and comparisons below were written by ninth-year students. In "City Traffic" two awkward phrases were omitted and the word *smoothly* substituted in the second line. The others are as first written. "A Shop Window," "An Eagle," and "The Night" are the work of tenth-year students.

I. SKYSCRAPERS

Skyscrapers everywhere are going up,
Skyscrapers, stretching their frames against the sky,
Like so many phantom ships,
Whose ribs bar the moon.

Men everywhere are building them,
Men climbing about the girders,
Like so many phantom men
Playing on those phantom ships
And shaking dice with death.

II. LEAVES

The russet leaves rose at the wind's blast, like a covey of frightened quail rising before the coming hunters.

III. FUNERAL PYRES

And up and down the shadowed street
The autumn fires are fed.
The barren boughs have dropped their leaves,
And flames consume the dead.

In firelight's glow the figures crouch
And hear the wind's refrain.
And then upon the funeral pyre
They pour the leaves again.

IV. CITY TRAFFIC

The cars flow steadily by,
Swiftly, smoothly, endlessly.
Like troops in battle they surge on,
Sounding their raucous horns in warning.

A light, a whistle — they stop.
Panting, trembling, eager to be off,
As soldiers they wait the command to charge,
Their headlights, many hostile spears, lowered.
The hurrying pedestrians step swiftly
Past the halted ranks.

Another light, a whistle, and on they charge again
Sweeping all before them.

V. THE EXPRESS

With a shrieking, screeching bellow
    Like a beast of days gone by,
With a glaring, flaring searchlight
    Like a monster's piercing eye,
With a roaring, snoring furnace
    In a glowing, fiery dress,
With a mumble, grumble, rumble,
    Goes the night express.

VI. A SHOP WINDOW

Black velvet in a sea of silks,
Brilliant, lustrous —
A garden flashed before my eyes,
A garden full of multi-colored flowers,
A garden with a lone velvet butterfly fluttering about.

VII. AN EAGLE

Floated across the vast extent
Of blue a shape, an evil shape,

A lone black cloud of evil
Omen; nearer it came and then,
As a whip-poor-will's plaint broke silence,
Quick as a flash it sprang to life
And downward swept, swift as an arrow
From Ulysses's bow. It rose again
And whirred away burdened — an eagle.

VIII. THE NIGHT

The night's a dusky gypsy
With gold coins in her hair.
She brings the whole world, sleeping
And dreaming, unaware,
Her laugh to mock at sorrow
And drive away all care;
The night's a dusky gypsy
With gold coins in her hair.

The following verses are excerpts from a longer poem written as a contribution to the school magazine. They are the work of a tenth-year student.

NOVEMBER SKETCHES

There was frost on my window
This morning. — A delicate stencil
Of silvery patterns,
Of deep-drooping willows,
And heavy, fantastic, the ferns
That were scattered over the sill.
— An age-honored sign of the Winter,
An infallible omen of Winter.

The moon is not a crescent
As in September (it shone above the rose-bush),
Nor a great globe of false sunlight
As in mid-July.

It is only a half-moon,
Half-moon of November,
High over the city,
Waiting for Winter.

The wind is an insolent braggart
That is hushed for an instant
In touching with arrogant lips the dead face
Of his mother, the Earth,
And whispering sadly the old, old promise
Of resurrection.

These things are the heart of the Autumn:
The fading of day —
The mourning of all Nature —
A lighted window in the dreary darkness —
And the shallow laughter of heedless children
In the gray stone streets,
After the flowers have withered.

Several collections of verse written by high school students have been published. You may be interested to look through one of these collections, selecting poems and lines that particularly interest you. Bring in a selection that you enjoy, and read it to the class.

Creative Youth, by Hughes Mearns.
Singing Youth, edited by Mabel Mountsier.
Glimpses (1925) and *Dawn* (1925), edited by Paul Sumner Nickerson.
The Gleam, a magazine of verse by high school students edited by Alice Sleeper, Boston University, Boston, Mass.
Public School Verse, Vols. I–V, edited by Milton Gilkes and Richard Hughes (Oxford, England).
High School Verse, with an introduction by Louis Untermeyer, edited by the Script Club, West High School, Minneapolis, Minn.

2. Writing Short Stories

Changes in the way of telling stories. Since the days of the cavemen, people have enjoyed stories, yet comparatively recently the kind of story that we term the modern short story has come into existence. Edgar Allan Poe's stories, such as "The Descent into the Maelstrom," "The Masque of the Red Death," and others, made a striking change in the way of telling stories. Earlier writers had told their tales as a simple succession of incidents or in a

somewhat rambling fashion like that of Irving in his "Legend of Sleepy Hollow." But Poe felt that a writer should decide upon a definite impression that he wished to give the reader and should then select details that intensified that impression. The impression that most of Poe's tales make, to be sure, is one of horror. If you read the beginning of "The Fall of the House of Usher" with this idea in mind, you will see how Poe selected details that give us an impression of mystery and dread, and prepare us for the horrible events that follow.

Here is the beginning of a story of Stevenson's. Notice how the sound of the words as well as their meaning helps to give a feeling of dread, the mood that he wants the reader to have.

> It was late in November, 1456. The snow fell over Paris with rigorous, relentless persistence; sometimes there was a lull, and flake after flake descended out of the black night air, silent, circuitous, interminable.

From this beginning we know that Stevenson's story, dated so exactly, probably has to do with some historic incident or person. We know that the events took place on a stormy night in Paris. Indeed, as we read the story, the storm seems to envelop us as it envelops the characters in the action that follows.

NOTEBOOK SUGGESTION 7

Try writing in a few sentences the beginning of a story that suggests a mood or impression that may be intensified by the later events in the story. Decide first of all what effect you want to gain — horror, fear, laughter, or pity. Be sure that you use words which suggest the mood you have decided on.

Different kinds of stories. Sometimes our interest in a story lies in the action, sometimes in the people, sometimes in the time and place — the setting — of the story, and sometimes in the thought or truth that the author is making evident. Often, indeed, several or all of these sources of interest appear in the same story.

NOTEBOOK SUGGESTION 8

Write a bit of conversation between two people which has in it the hint for a story. Fill in the picture by a few words as to where they sat or stood and what they did as they spoke. Make us see and hear them.

NOTEBOOK SUGGESTION 9

Can you make others see rapid action as you tell a story? Here is a chance to try. The story of an automobile accident is told by a modern novelist. The situation is here with the beginning of the action. Finish the incident. Make us live through the experience.

"On a road like this nothing can happen," said Mr. Britling.

"Unless you broke an axle or burst a tire," said Mr. Direck.

"My man at home is most careful in his inspection," said Mr. Britling, putting the accelerator well down and watching the speed indicator creep from forty to forty-five. "He went over the car not a week ago. And it's not a week old — in use, that is."

Yet something did happen.

It was just as they swept by the picturesque walls that encircle Brandismead Park. It was nothing but a slight miscalculation of distances. Ahead of them and well to the left, rode a postman on a bicycle; toward them with that curious effect of implacable fury peculiar to motor cycles, came a motor cyclist. First Mr. Britling thought he would not pass between these two, then he decided that he would hurry up and do so, then he reverted to his former decision, and then it seemed to him that he was going so fast that he must inevitably run down the postman. His instinct not to do that pulled the car sharply across the path of the motor cyclist.[1]

After you have finished the story in your own way, you may enjoy reading it as Mr. H. G. Wells wrote it in *Mr. Britling Sees it Through.*

ASSIGNMENT 11

Plan a story of your own, beginning as this does with conversation that carries a hint of trouble. Just as Mr. Britling seems to say, "Don't be too sure of yourself," so your story may illustrate one of these proverbs:

[1] By permission of The Macmillan Company.

He laughs best who laughs last.
Don't count your chickens before they hatch.
Nothing venture, nothing gain.
Fine feathers do not make fine birds.

In story-telling, too, lies the fun of using one's imagination, of making other people see what has existed before only in one's own mind.

ASSIGNMENT 12

Among the stories that used to interest you as a child was that of the boy who set off to make his fortune, or marry the princess, which seemed to be the same thing. With a fairy godmother to help him he went through wonderful adventures. You probably liked, too, the adventures of Sinbad the sailor, as you perhaps like now the adventures of Jim Hawkins in *Treasure Island* or David Balfour in *Kidnapped*.

Imagine an adventure of present times or of fairyland. Begin at the beginning of the action, as "The moment Jerry saw the painted arrow on the rock, he knew that he was on the right trail. Up to this time —— But now the question was ——," or: "As soon as the fairy had placed the white seed in his hand, she vanished. Tom rubbed his eyes and stared. If ——"

ASSIGNMENT 13

Here is another story of a different sort, a mere beginning. Change it in any way that you choose. Then see how interestingly and convincingly you can finish it.

Father and Mother had gone to see a new play. Mary had planned to come over to spend the evening, but a cousin of hers arriving unexpectedly, she had telephoned that she couldn't come. It really made no difference, for I had my homework to do, and besides, there was a perfectly fascinating detective story that Father had been reading, which I planned to dip into when the work was done. I was rather glad, after all, that Mary hadn't come.

Our house was new, and although only three minutes from the car line, it was the last house on the street. Beyond lay fields and woods stretching away and up to the reservoir on the hill. As we had moved in only two weeks before, we knew none of our neighbors. I imagine Mother had suggested my having Mary over because she thought I might feel lonely. How absurd, I thought, as I settled myself to study.

Combining parts in a longer story. When we wrote the stories suggested in Chapter I, our incidents led to one climax and ended with a brief conclusion. Longer stories usually consist of several scenes. Sometimes choosing what is essential and fitting together the parts gives one a little trouble. Here are suggestions as to the way of writing a longer story. Suppose we take as an idea for a story a small boy's ill-advised attempt to make money fast. Our plan may be something like this:

Characters

Johnny, aged six.
His father.

Situation

Johnny wants money for a bicycle.
His father suggests that he earn it by pulling weeds.

Events leading to the climax

Johnny, sent on an errand, sees a newsboy at the railway station selling papers.
He decides to sell papers too.
He takes from a closet old papers piled there for the junkman.
He sells them on the corner near the station.
His father finds him there.

Conclusion

He has to stand on the corner the next night giving real papers bought with his own money.

As you begin the planning of such a story, you realize that there are lapses of time between the different happenings. Three little scenes or episodes appear. Johnny has the conversation with his father in the morning. While doing the errand, he thinks of the plan for making money and sets about carrying it out. The next evening he pays his debts. The first and the last need not be pictured fully.

At breakfast Johnny evidently had something on his mind. When his father went into the hall, he followed.

"Dad," he blurted out finally, "I need a bicycle."

"That so?" said his father, settling his hat thoughtfully. "Well,

go ahead and earn it. The garden needs weeding. I'll give you ten cents a row." With that he was off.

The third, or concluding scene, may shrink into a mere sentence or two.

The next afternoon saw Johnny again on the corner, this time returning his ill-gotten wealth. The bicycle seemed very far away.

The important scenes are those which show how Johnny received his inspiration for acquiring sudden wealth, how he carried out his idea, and how he was discovered by his father. If we merely suggest that an idea occurred to him and let the reader discover what it is as he watches the boy's actions in carrying it out, we may increase the reader's interest.

Many of the actions that Johnny doubtless performed that day, as you will readily see, had nothing to do with the story. Of course he ate dinner. He may have taken a music lesson or looked after his baby brother. We are not interested in anything that does not concern our series of incidents, or plot.

Now we must find ways of linking together the scenes which make this plot. Time links may be used, such as *later in the day*, *that afternoon*, and *a little later;* action links will help, such as *he had barely finished the first row when*

or *as he turned slowly toward the garden;* and thought links, such as *while he was wondering*, may be used effectively to hold together different scenes.

ASSIGNMENT 14

If you wish, write the story planned above. If you prefer, write a story of your own invention. In planning remember three things:

1. Make conversation tell something.
2. Omit all unimportant scenes and details.
3. Link the scenes by connectives.

ASSIGNMENT 15

Try a story of adventure. Caves, discoveries of hidden treasure, and secret codes have many times made us hold our breath, but radio messages, airplanes, or interesting new adventures and discoveries will make your story fresher and more up-to-date. You pick up something on the street perhaps. Your discovery leads to more and more mystery until you reach the surprising conclusion.

ASSIGNMENT 16

As you are walking along the street, you see a peculiar figure. Describe him. Do you follow him, or like the Ancient Mariner, does he cast a certain hypnotic spell over you while he tells his story? Give us the story of your experience.

ASSIGNMENT 17

Have you ever wondered about the untold stories in some book you were reading? In *Ivanhoe*, for instance, how many adventures the hero may have had before the note given him by Isaac of York was finally converted into horse and armor! Think of Rowena's adventures the day of the tourney. The Black Knight, too, had a story worth telling, and so did Locksley. Why not see what hidden or untold story you can find in the book that you are now reading? You may enjoy working in groups, discussing possibilities, and bringing in one good story from each group. Make sure that your narratives are all in keeping with the book. The characters must do what they would be likely to do, and they must get back into the scenes where they belong in the book itself at the proper time.

ASSIGNMENT 18

Your friends will enjoy a story that keeps them mystified until the end and then surprises them by its unexpected conclusion. You will have to be careful to have the end accord satisfactorily with the mysterious suggestions that have preceded it. What frights or bewilderments may have gone before the following endings? Choose one, or make an original one, and write a beginning that will keep your reader in suspense.

1. Our new neighbors had a pet donkey.
2. "Yes, ma'am, the gas man to read the meter."
3. Jack had been up on the roof pottering over his aërial.
4. Father had come back for his forgotten key.
5. "You must have gone to the wrong house. Oh, the hermit is an odd character, but perfectly harmless."
6. "I found this parcel on my desk. You must have left it there by mistake."

ASSIGNMENT 19

You are a man of the time of Washington, Lincoln, or even of your father's childhood, who has had a Rip Van Winkle-like sleep, or in some other mysterious way reappears. The adventures of one afternoon in this amazing new world in which you find yourself will make an amusing, or perhaps a tragic, story.

ASSIGNMENT 20

You suddenly find yourself in the world of fifty years hence, on Mars, in a strange cloud land, or on a desert mesa in the midst of some forgotten Indian civilization. You let us share your adventures.

ASSIGNMENT 21

Animals have been characters in many sorts of stories. Æsop made fables in which animals talked. Doubtless you remember the story of the lion and the mouse, the story of the fox and the grapes, of the country mouse and the town mouse. You will find it entertaining to try your hand at writing a fable. The fable usually tells some proverbial truth by means of the adventures of animals. Try a story of your own that may illustrate a well-known proverb or some newer truth that you think may be well emphasized by such a story.

ASSIGNMENT 22

Probably you have read Kipling's *Just So Stories*, Joel Chandler Harris's *Uncle Remus*, or the animal stories of Seton Thompson. Many writers have observed animals closely and have succeeded in making us put ourselves imaginatively in their places.

You, too, have watched a cat, a dog, a pigeon, or a sparrow. Try to put yourself in the place of some animal. Think, for instance, how his meeting with you seemed from his point of view. Perhaps you will enjoy writing about it in the first person, imagining yourself the animal. You may prefer to tell a story such as a third-grade child would enjoy. In any case, be sure to make your story true to the habits of the animals you write about. Keep in mind as well the reader to whom your story is adapted.

Stories by High School Students

These two stories, one written by a girl, one by a boy in their ninth grade year, may suggest ideas for short stories that you will enjoy writing. In "The Hope that Failed," the author has looked at her fellow students with sympathetic understanding and has drawn her story from experiences that she has imagined for them. She finds the makings for tragedy in her own everyday surroundings. The author of "Vignette in a Vineyard" went farther afield for his story. He did, however, bring similar imaginative grasp to his subject. He was watching the movements of Anha as he described her. You too, adventurers in the art of story-telling, will see and feel the situations of which you write, and so seeing and feeling, will make them live for your reader.

THE HOPE THAT FAILED

Perhaps there is nothing so beautiful, so deep and touching as true love, but certainly first love is just as thrilling. Helen Dennis was having an acute attack of the latter and with complications as well; first, she was just the type every girl aims not to be, awkward, drab, and spiritless, and secondly, her affection was not returned in the minutest particle.

To Helen, Bill Forbes was the perfect boy, all the way from his shining black hair, parted in the middle, to his collegiate socks and tan shoes, and she was the ugliest, most unpopular girl in her class. There was no chance of his liking her. No boy had ever asked her to walk home with him in all her sixteen years, nor for that matter had any girl. Helen tried so terribly hard to be popular; once she gave a luncheon and only two girls had come. She was just a joke to the girls; in the elementary school they had teased her, but now they just ignored her. Her clothes always looked dowdy next to other people's, and no matter how hard she tried, she couldn't swirl her hair becomingly around her face; it was always untidy. Still, things hadn't been so bad until she started liking Bill. Then besides all this there was Betty. Betty had freckles, but just enough to be becoming, not an army of them like Helen. She had adorable eyes and an amazing amount of popularity, especially among boys. Bill led the line of her admirers, and that was the part Helen hated worst of all.

Finally she decided upon a plan. She would try to make Betty like her; then perhaps Bill would notice there was such a person as Helen Dennis in the world. Betty accepted Helen's attentions none too willingly, but in her usual charming manner. One day Helen told her about Bill. Betty sympathized with her, having exactly the same feeling about him herself. It would have been a choice bit of gossip for the class, but Betty was not mean enough. She did like a good joke, though; it would be such fun to tell Bill.

There was to be a dance at school, and although there was no reason whatever, Helen's heart beat a little faster. Maybe — but what was the use — she sighed a great many times during those days. Of course Bill asked Betty to go, and after consenting, she said laughingly, "I have some wonderful news for you! Guess who has a crush on you."

"Who? I give up," he said.

"Well, it's Helen Dennis."

"Helen?" He began to laugh.

"And listen — I have an idea. Ask her to the dance."

"What do you think I am?" His face darkened.

"Oh, I don't mean *take* her; ask her just to see what she'll do, and then back out at the last minute. Say that you don't feel well or something." Betty didn't mean to be unkind. She almost thought she was being kind to poor Helen by giving her

the thrill of being asked. Bill didn't like the idea, but he finally gave in. Most boys did what Betty wanted. She had such tact.

Helen felt as though she were standing on air the next day when Bill, with just the hint of a twinkle in his jet-black eyes, asked if she would go with him to the dance Saturday night. Would she? Why, she was dying to go! "Yes, Bill, I'd like to go," she said very quietly. But couldn't he see how her cheeks burned and hear how her heart beat? Betty would feel so bad, but she was glad, painfully glad of everything. That week passed in a whirl of joy — Bill talking to her, not overly much, but some anyhow. Everybody was lovely to her. Then Saturday night came! Her first dance! The dress! The shoes! Bother those freckles — that hair!

Saturday night — sheer stockings! High-heeled silver slippers, surprisingly small, too! The green chiffon dress made her look slim and dainty. And oh! The hair stayed in place for the first time! The telephone — "What? Oh, I'm so sorry. I hope you'll be better!" Then — Helen lying across the bed, kicking off one slipper and then the other! Green chiffon dress all rumpled! Hair a mess again! Her first dance was ruined, and something told her it would be her last.

VIGNETTE IN A VINEYARD

She walked on toward Amalnado slowly, the basket on her head sweeping throughout the olive branches overhead. The sun pierced the heavy foliage with strokes of fire, transforming the road into a dusty, smoking white wraith; the old woman's feet blistered and her toes turned up. Now she was walking on the shore road where the black rocks shone wet in the light, and where the grottoes uttered deep throaty roars as the waves attacked and retreated, white on their entrance, blue on their exit. Now and then she would look at the horizon anxiously, but all she could see was the white or brown turret of some gigantic jellyfish as it fluctuated its fringes in the deep water beyond and whitecaps of the reef.

On the other side of the road a lanky boy of about fifteen stopped his oxen and called, "Hallo, Anha, will he be here today?"

"That's what they say; I hope it's true."

"Well, I'll be there anyhow. Good-bye till then." He whipped up his team and proceeded to plow again.

When Anha reached the market place all the other stalls were occupied, but she was known (in Amalnado) to grow the best grapes in Entre Minho y Douro District. Before three o'clock she had sold her produce. At this time the lighthouse-keeper sighted the *Asuneao*, the ship on which the men of Amalnado had sailed for the war. The news spread. Men, women, and children turned out *en masse* to welcome the heroes home.

Anha's feet danced on the dock, partly because of the heat and largely because of the excitement. As the ship drew nearer, the sailors called to their families on shore and waved handkerchiefs that were clean for the occasion. Anha could not see her son among the men, but she reasoned that she was old and near-sighted. As the ropes were made fast, she could no longer doubt that her son was not there. However, Miguel was a clever boy, and by this time he must be an officer, perhaps even a second engineer, as his father had been — before he had been killed in the Revolution of 1910 by a Progresista. Yes, he was an officer, she was sure of it. He was up on the deck above, of course, with the other officers; perhaps he was completing his toilet. He would be a cultured, finished gentleman now, mused Anha, not the illiterate yokel he had been when he joined the marine.

By this time sailors were leaping over the bulwarks on to the pier, and by some sort of intuition immediately found their respective families. The events of the previous three years were recounted; the church had a heavy debt to pay, the cork grove was mortgaged, a milch cow had run dry, and a host of other things had happened. Where was Miguel all the while? The sailors noticed Anha. Some of them spoke to her, all of them shook hands with her, but none of them told her what she really wanted to know.

The pier was deserted now. It was long after sunset, but the afterglow was still visible. A bright arc light illuminated a small circle. In the center of it a small, dark figure crouched on a mooring post, a silhouette against the white hull of the ship. The figure rose slowly, with an effort; one could almost hear it creaking. It went down the steps to the water's edge. The figure resolved itself into a woman; strange thoughts flitted across her mind, vague ones and clear ones. She grunted, shrugged her shoulders, and then picked up what pieces of driftwood she could and placed them on her back.

The way home was a long one and the nights in Portugal are cold. She kept her eyes on the road ahead of her; only once, when she heard the siren of the *Asuneao*, did she divert her gaze to the inky water and the lights of the ship. She cursed them inwardly. When she finally reached the gate at the end of the vineyard, the load of wood had stiffened every muscle in her body. She heard a rustle, and turning about to see what caused it, she found herself face to face with an age-old Carthaginian idol, a monstrous affair in gray, weatherbeaten stone. She crossed herself nervously and hurried through the vines into the house.

Once inside, Anha lit a kerosene lamp, and stood up in a chair to search among some odds and ends for a letter that she had received the week before. It read in part: "Geronine is wealthy now. He owns eight hundred acres of rubber and a brick house. Why don't you come to live with us here in Bahia? Our brother Paolo will arrange the passage here. Go to Oporto and speak to him about it. Your affectionate sister — Rosa Gomez y Silva."

Anha put the letter under her pillow. When she went to bed she wept herself to sleep.

The next morning she arose before sunrise and packed her clothing into a compact bundle. She went out into the vineyard and cut off an enormous cluster of grapes — to consume on the way.

Again she took the road to Amalnado, under the corks and venerable olives, and again out on the edge of the sea. Once more she scanned the horizon, but this time it was for the packet that made the trip from Lisbon to Oporto in installments of about twelve kilometers. The lanky boy of fifteen again spoke to her.

"He didn't come, did he? He was very brave, my brother says, and he was the Chief Engineer. Why are you wearing these shoes and that hat? Are you going anywhere?"

"Oporto," she answered simply.

When she was already on the boat she was handed a letter. It bore the red and green insignia of President Paes. She opened the letter. It stated that at monthly periods, commencing January 1, 1919, she would receive a pension of forty dollars. The recompensation was so great, the letter stated, because of the extraordinary bravery of her son, Chief Engineer Miguel Bodanas y Gomez, in the encounter of Pico.

It was signed and sealed by the President's hand. She saw the irony of the entire thing. "So, he wants to pay me for Miguel," thought Anha, "and he, a President!" She tore up the letter. "I'll think of Brazil now, I think that's more pleasant."

3. Dramatizing Stories

"The play's the thing!" is what Shakespeare said when he wanted a convincing response to an idea, for he knew that a play contains all the elements that move human emotions. The drama puts life into characters, and their direct speech makes clear the point to be made in the play. All types of writing may be included: story, verse, and song. Sometimes you have felt that the story just read would have been more effective in play form. Has it ever occurred to you that your history lesson might be dramatized, or the novel you are reading in class might be successfully presented in several scenes at your assembly? There are poems which have the basis for fine plays of three acts, if you care to fill out the untold parts of the romance, and many a fairy tale told in few words is rich with suggestions and offers delightful opportunities for the inventive mind.

Planning for a play. Several matters must be considered in deciding what to use as material for your play. First of all, who will be your audience? A play for young children must be simple in speech, must have a great deal of action, and must concern a plot that will be easily understood by young minds. A play for high school students does not require so much action and may suggest ideas more subtly. In any case, however, the dramatist must be sure that his subject, whether history, romance, or farce, has general interest and is adaptable to play form.

In this preliminary planning you will see that each act has its climax with suspense leading to the close in the last act. This close is sometimes called the dramatic solution, for in this scene the difficulties, complications, or misunderstandings that have created the suspense in the play are all straightened out either by the hero, who overcomes the

difficulties, or by the author, who untangles the complications. The last act will be the shortest. You will take special care to avoid adding anything after the climax to spoil its effect.

Sometimes a play depends for its interest upon scenery, upon costume, or upon the ability of one particularly gifted actor or actress. Such a play is essentially weak. You should try to make your play what is called on the stage "fool-proof," that is, so written that any one can say the lines and get to some extent the effect desired. Another pitfall to be avoided is the introduction of topics that have no bearing on the main thought of the play. There should be no asides. The really interesting play consists of a series of episodes that have some suspense or surprise in themselves and that lead to a final climax or conclusion satisfying to the audience.

NOTEBOOK SUGGESTION 10

Read the play by a student at the end of this section. You will find that it is written without scenes. It is in this way adapted to a stage that has no curtain. The plan of writing in a succession of episodes is, however, followed, and you will find a climax at the end of each of the three acts. Make a list of the episodes that create suspense. Probably you will begin:

1. The little old man buys Peter's shadow.

Writing the play. In actually writing a play one must take certain precautions . As the play begins, your audience will be settling itself, or there may be the disturbance caused by late comers just seating themselves as the curtain rises. For these reasons be sure that no important fact comes at the very beginning of the play. Even at the beginning of later scenes or acts, although there is less noise then, it is well to allow enough unimportant speech at the beginning so that the audience becomes accustomed to the actors' voices before very important facts or ideas are presented. In reading a play we can go back and reread something that we did not quite understand at first, but in listening to a play, if we lose a speech, it is gone completely. A good

general rule, then, is to repeat in three different ways any important point upon which the plot hinges, so that no one in the audience can fail to understand the drift.

Avoid long speeches. They bore the audience.

Relieve any prolonged serious parts with bits of humor. Be careful to have the type of humor that will not jar the audience from the mood created by the major idea of the play.

NOTEBOOK SUGGESTION 11

In a play by Shakespeare that you have read, or in a play by Barrie or Milne that you may read for this purpose, notice how the important facts upon which the plot depends are emphasized. Then notice how the playwright has introduced humor to relieve the serious parts. Notice the length of the longest speech. If it is long, is it accompanied by action? For your own use, list in your notebook the different means by which one important fact is emphasized. Then find three means by which the dramatist has prevented serious discussion from becoming monotonous.

Further practical suggestions for the dramatist. If your play calls for a number of people, give each minor part a definite character, such as the braggart, the simple soul, the timid brave man, the gossipy woman. Never consider minor characters unimportant — they reflect the idea of the play.

If you use a mob, be sure to give each one a different speech or exclamation, as no two people ejaculate the same thing at the same time. This will make your mob seem real. In planning characterize at least three — a leader and two subordinates, so that your mob enters naturally.

Whenever possible employ singing or instrumental music to beautify your play.

Ballads and other poems dramatized. In the ballad you will find the outline of a story with a vivid word or phrase here and there rich in suggestion. Take the familiar Lochinvar for example. "He rode all unarmed and he rode all alone" implies danger — from whom? Who would stop

him or waylay him? Did some treacherous followers send him by way of the Eske River hoping to deter him because there was no ford there, or did he take that route despite some hindrance on the part of Ellen's parents? There are many chances for invention.

"The bridegroom stood dangling his bonnet and plume." Fair Ellen's mother had no doubt asked him to interfere in the dance of Ellen and Lochinvar, and the whole court tittered at the "poor craven." Did the other knights merely pretend to recapture Fair Ellen?

Robin Hood and Allan-a-Dale lends itself to play form very readily. You can blend much humor with romance by using the episode of the Sheriff of Nottingham and Friar Tuck. Be sure to add much singing. This will afford you an opportunity for some original verse. You could have the gay woodsmen make the sheriff sing an amusing ballad, and make Maid Marian sing a doleful song when she thinks her lover is lost to her.

Tennyson's *Lancelot and Elaine* supplies a most dramatic scene. The lines of the poem leave little work to be done to make a perfect picture. Use the scene in which Guinevere is offered the diamonds by Lancelot and she, mad with jealousy because of the rumor that Elaine had his favor, casts the gift out of the window and in doing so sees the fair Elaine on the barge. Your second scene would be before the bier of Elaine with the astonished court listening to her letter. After Lancelot's explanation in answer to Arthur's accusation, you could give Guinevere's penitent speech and close with Lancelot's soliloquy.

NOTEBOOK SUGGESTION 12

Make a list of at least three dramatic scenes that you recall from different ballads or other narrative poems that you have read. Star those that might be developed into plays.

Fairy Tales Dramatized. The story of the Sleeping Beauty, which is symbolic of the coming of spring, could be put into three acts.

Act I. The christening party.

Begin with the cooks and pages preparing the table. Have all sorts of humorous allusions and actions. Then follow the entry of the royal family, with attendants, the arrival of the fairies who present their gifts, and the dramatic entrance of the evil fairy who casts her spell on the child. You get a tense atmosphere when the good fairy modifies the spell, and the suspense leading to the next act comes through the closing words of the king as he commands that all spindles be destroyed.

Act II. The witch's tower chamber.

No doubt you will wonder how you can get in all that is necessary to lead to the awakening in Act III. Invent a lady in waiting who has been searching for the princess. Hearing the exultant cry of the witch, she discovers the princess. Then the lady and pages, themselves almost overcome with drowsiness, carry the sleeping maiden to her bower.

Act III. The awakening.

The Princess and the Swineherd might be plotted thus:

Act I. The princess receives a rose and a bird from the prince, but scorns them because they are real.

Act II. The prince disguised as a swineherd shows some trumpery toys and wins kisses from the princess in exchange for them.

Act III. Discovered by the king, her father, the princess is cast out, and when she would marry the swineherd, he too refuses to take her.

In this play there is fine opportunity for pageantry when the ambassadors present the gifts. The court ladies who try to entertain the princess find it difficult because she has no mind for the truly beautiful. You can insert song, play, and dance, good and bad, to show the character of the lady.

The Elephant's Child by Kipling makes a very amusing play.

NOTEBOOK SUGGESTION 13

Write a synopsis like those above for three acts in which some fairy story that you know might be dramatized.

Novels dramatized. Novels lend themselves to dramatization, though one must be careful to select what is important. You cannot hope to put in every detail, and you must choose your facts so that explanation is not necessary. Make up your mind as to the number of acts necessary. Then arrange for the scenes, cutting down to the minimum.

Could you make a complete playlet out of two scenes from *A Tale of Two Cities* by using Sidney Carton's sacrifice as the motive? The first scene might show Darnay in prison and the coming of Carton. Their conversation could be made to include remarks that would let the audience realize that both men love the same woman. Carton could allude to his past failure as a man. The second scene could be at the guillotine with the little seamstress, and Carton's closing speech would round out your character sketch of him.

Silas Marner in three acts would be interesting. Act I would show the trial by lots in Lantern Yard. The sexton and his helper, who dust the church together, could supply many facts. Then the early comers, men and women, could in their gossip reveal much, especially about William Dane and Marner's betrothed. The trial itself could be dramatic, beginning with an exhortation and ending with the drawing of lots. Silas's denunciation of William Dane and his declaration that there is no God will make a thrilling act.

The second act could be at the Rainbow Inn with the entertaining characters that George Eliot has drawn. These gossips can supply the audience with the news of Silas's coming, with the character of Dunsey and Godfrey, and of the Lammeter girls. The dramatic entrance of Silas gives you your dramatic close and suspense.

With this beginning you could go on, making a complete play. How many scenes will be needed in this second act?

Keep in mind that Silas is your central figure, and you will not put in anything about the secondary characters that has no important bearing on the main idea — the final triumph of Silas when Eppie chooses him as her father.

The Christmas Carol offers interesting possibilities. Did you ever think of making a delightful one-act play out of the dance at the Fezziwigs? The invitations to the various types and their reaction, the selection of the guests by Mr. and Mrs. Fezziwig — what delightful reasons they find for asking some of the young people? The scene ends with the cozy couple beaming at the departing guests, and with the remarks they make to each other as they put out the lights and once more wish each other a Merry Christmas.

Ivanhoe, *Treasure Island*, *The Lady of the Lake*, *The Odyssey*, all lend themselves to interesting dramatization. Keeping in mind the suggestions given above, you should be able to make an entertaining dramatization of any one of these stories.

ASSIGNMENT 23

a. Make a general plan for a play based upon any one of the stories suggested above.

b. Write one scene for the play.

c. Try out various scenes. Choose the one that is most successful. Set to work, possibly in groups, to complete the play of which this scene forms a part.

Inventions. For pure invention, why not make a play out of the idea of the magic box of good-will which affected any one who possessed it, and left a lasting impression on any one who could be persuaded to keep it closed for twenty-four hours? Place your people in any century or realm you please, use gnomes and elves, or kings and queens, or Western cowboys, or children in a magic forest.

Can you imagine a play based upon the first looking-glass in a town where they believed in witchcraft and the pranks of Robin Goodfellow? Some lady of rank may have brought it from Italy and have left it on the shelf in her room. The curious serving-maid causes the ensuing trouble.

Make up a plot which includes the lady's lover as well as the swains of the village and the scandalized burgomaster.

A case of mistaken identity or a piece of misunderstood gossip may be the basis of an amusing invention.

NOTEBOOK SUGGESTION 14

Make a plan for a play of your own invention. You may prefer to make notes of various ideas that might be developed into plays.

Preparing for a school festival or class play. Once you have decided upon the type of festival or play you wish to give, you may organize a committee for receiving suggestions and looking up ideas. The list of possible subjects is sifted down to three or four that are presented to the student body, who discuss each plan and select one. This may be a mere skeleton plan embodying the desired idea, or it may be a story that illustrates it.

The class is then formed into small groups for writing. The chief group, which is small, determines the general plot, the number of acts, and their scenes. To this group of students will be left the final putting together of the work of the other groups. They make all final decisions. In this way the play will be kept logical and in proper proportion. A group with a dramatic bent can plan the climaxes. Others who are good at inventing intricate situations can work with

them. Form a group of those that are gifted in repartee to write the conversation. You will find some people who can make novel characters. It is always wise to let a group who want to write humorous scenes take charge of the comedy in the play. By all means make use of those who write lyrics easily.

If some are not interested in writing the play, let them write the captions for your posters, your invitations, and your programs. These may be in prose or in verse and should be in keeping with the style of the play.

Call in your artistic members to plan the scenery and costumes, being very careful that no historical truth is violated, and that the scenery does not overpower the play. Scenery should express the idea of the play and be a part of it.

Thanksgiving plays. A good play for a Thanksgiving festival could be made out of the Indian legend that tells how the sun god had retired from the earth leaving cold and famine behind him. The belief is that an Indian maiden can call him forth, and the most beautiful girls in the tribe sing before his tepee — but he does not come forth. There is in the community a girl who has been treated like a Cinderella. When all others have failed, she wins permission to try, and succeeds. She is wedded to him and all the tribe rejoices once more.

This play can be enriched by the songs sung by the maidens, by the lamentations of the people, and by the rejoicing at the appearance of the sun god. The famous Indian corn dance could close the celebration.

Read several Indian tales so that you will get the feeling for their style. Your songs may be chants in blank verse or in prose.

NOTEBOOK SUGGESTION 15

Try writing such an Indian chant even though you have no time to work out the whole play.

Many other suggestions for a Thanksgiving festival will occur to you. You may like to dramatize the Pilgrims'

first Thanksgiving, or some story of an early Thanksgiving. A wholly different type of festival might be arranged as a pageant showing the gifts of different groups to America, the gifts of the farmer, of the coal-miner, the cotton-picker, the cowboy, the fruit-grower.

NOTEBOOK SUGGESTION 16

Think of a scheme for a Thanksgiving festival that you think might be successfully presented by your class or school. Write in your notebook a plan for such a festival.

Christmas. For Christmas there are many good themes. Selma Lagerlöf has written a beautiful story called *The Christmas Rose*, which could be dramatized without much effort.

Act I begins with the scene in the monastery garden where the outcast woman and her children trespass in order to see the flowers, and ends with the mother's passionate outbreak at being driven away, and her final speech in praise of the rose that blooms in the forest at Christmas.

Act II shows the outcasts' home; then the death of the monk who sees the vision.

Act III. The monks go to visit the grave of the dead father and see the vision that causes them to take the outcasts into their midst.

The Reluctant Dragon by Kenneth Grahame is not a Christmas story, but by making the fight take place on Christmas morning, bringing in the Yule log, the wassailers, and some waits, you have a successful Christmas play.

NOTEBOOK SUGGESTION 17

Read Van Dyke's "The First Christmas Tree" or some other Christmas story. Make a plan according to acts, such as the one given above for *The Christmas Rose.*

Patriots' Day and Decoration Day. Your history is full of ideas that may be converted into plays for these occa-

sions. Do you know the story of how Francis Scott Key happened to write the words of "The Star-Spangled Banner" in an inn, how a sailor gave him the melody, and how after that anxious night he produced the song? Do you know that he and other citizens of Baltimore went to the British ship in vain? All this would make an excellent play — with the flag flying in the distance and Francis Scott Key standing on a table in the inn leading the group of men who sing the immortal words.

Here is another suggestion. The troops at Fort Stanwick have been besieged by Indians and British; men, women, and children are there, sick and hungry. All hope seems lost. A runner appears. They hope that he has news of relief, but he is only a belated messenger with news that the Revolutionists have adopted a flag of thirteen stripes with thirteen stars in one corner on a field of blue. Somehow through the feeling of one emotional woman, who has just lost her son in a vain attempt to get help, the flag is made — a red skirt, a shirt, a blue sleeve. A rally follows, and during the celebration, relief arrives.

Again, in a camp of Union soldiers there is much discouragement. Each man tells his tale of loss, of discontent, of longing to be home. At the dramatic moment a messenger arrives with a copy of the Emancipation Proclamation. With one accord they all vow to go on. This scene might take place about a campfire at night.

If you wish a festival with a broader and more general application, you will find the story of man's progress inspiring.

Scene I. Primitive man discovers, through a tree struck by lightning, the use of fire.

Scene II. The Phœnicians through their daring voyages for goods, which they obtain by barter, bring knowledge of one nation to another.

Scene III. The Egyptians develop the art of writing and invent the use of papyrus.

Scene IV. Greeks give poetry, the drama, prowess in games.

ASSIGNMENT 24

Following the plans suggested under *Preparing for a school festival*, prepare a play for some holiday or special occasion. It may be that you can provide a play that will make a delightful assembly program.

May Day. Nothing is more delightful for a May Day festival than a Robin Hood story with Maid Marian as Queen of the May. Songs, dances, and a Maypole make a gay play. You can let your fancy revel in song or verse, particularly in the address to the queen after a frolicsome address to your audience.

Class Day plays. Some of the most successful entertainments have been made by imitating the operettas of Gilbert and Sullivan. These compositions are excellent mediums for a take-off on school or camp or on some current event. *Ruddigore* can be converted into *Studymore*, and all the lyrics rewritten to suit your plan. The music is simple and catchy, and the choruses are particularly well fitted for school singing.

A play that can be used in the same way is *The Yellow Jacket*. The scene is indicated by some simple objects, and the property man remains off the stage and hands out to the actors the things needed. You might use, for instance, the title "The Rolled Packet," meaning the diploma. Let the indolent hero be the indolent student who desires to get the packet by trickery.

A Play Written by Students

THE PRINCESS WHO NEVER SMILED:

A CHRISTMAS FESTIVAL

General Plan

Scene 1. Outer walls of the castle.

Crowds are assembling from far and near on Christmas Eve. Heralds are heard in the distance. The chief herald appears on the parapet to inquire news of the returning heralds. They report that they have proclaimed in all lands

that the king will give the hand of the princess to the suitor that will make her smile. The herald then disperses the crowd and tells them to return in the morning for the trial of the suitors.

During the general exit of the crowd darkness descends. Chimes are then heard and the singing of "Holy Night." Dawn brings out the waits who go about singing carols.

Scene 2. The interior of the hall of the king.

The king and queen with their court appear. The princess is summoned, and the suitors are admitted in turn.

Episode I. A French band with peasants who sing and dance.

Episode II. The Fishermen.

Episode III. Festive Animals.

Episode IV. Peter Schlemiel. (This is the play given below.)

Episode V. The Children.

Each of these episodes is introduced by a suitor who is characteristic of the type of amusement he offers.

This plan offers opportunity for all sorts of variation. The songs may be adapted to some other season or occasion. The episodes may be entirely different. In this arrangement Episode I. consists of a folk dance with a band in grotesque costumes. The amusement comes from the clownish antics of the band. In Episode III. the animals of Mother Goose, such as the goose itself, Puss-in-Boots, the Three Bears, the Cow with the Crumpled Horn, appear. The White Rabbit of *Alice in Wonderland* makes a pleasing addition. These dance and gambol.

Here is the play "Peter Schlemiel," which forms the fourth episode in the festival. It is the play presented by one of the suitors, but it does not make the princess smile.

Peter Schlemiel

Act I

Enter Peddler *at one side of stage.*

Peddler. Who'll buy? Who'll buy? Trinkets for fair ones, laces, ribbons, kerchiefs, and fine new hats, soft and durable.

Feathers, green, red or yellow, and brave new fallals. [*Several women and children come running.*]

First Woman. Come, we'll see what he has. I've a gold piece stored away this many a day, and no fair for months. Red ribbons — or a new kerchief. [Peddler *calls wares again.*]

Second Woman. 'Tis a brave cap for my boy that I want — a brave cap. Come, Johnnie, my lad, let me try on this — sixpence, say you? Man, you're a robber! For a bit of cloth.

Peddler. Sixpence, ay, sixpence. Just feel the fineness, and how bonny the lad looks in it. A ribbon for you, my good lady? [*To* First Woman.] Here's a rare green one, woven by the hands of a wizard. What roses! You could pluck them!

Second Woman [*to* First Woman]. Does it suit me?

Third Woman. It would take a younger face.

First Woman. Cat!

Boy. Please, sir —

Second Woman [*interrupting*]. Peddler, come to my cottage for a bit of food. For a hearty meal you'll surely give me this. [*Holding up a piece of lace.*]

Peddler. Begone with your bribes — but I might slake my thirst. [*Enter* Peter *and his friend* Ebenezer.]

Eb. Come along, Peter, let's see what the peddler has!

Peter [*smiles*]. But I've no money, Ebenezer — see, my pockets are empty! [*He turns them inside out.*] But you go, and I'll stay here in the sunshine till you come back.

Eb. All right, then, good-bye! Now wait for me! [*Goes off after the* Peddler, *followed by all the villagers, leaving* Peter *alone staring after them. A little old man comes up behind him, looks him up and down curiously, then walks around his shadow, scrutinizing it closely.*]

Old Man. Good day! [*No answer from* Peter.] Good morning! [*Another pause.*] I say there, young man!

Peter [*turning toward him with a stare*]. Huh?

Old Man. I say, my good fellow, that's a fine shadow you've got there!

Peter. Shadow? [*Looks at it vaguely, laughs, and attempts to kick it.*] Fine lot of good it does me!

Old Man [*edging closer eagerly*]. If you don't want it, then perhaps you'd sell it?

Peter. But who'd buy a shadow? Every one has one.

Old Man [*pulling a cap from his pocket and displaying it*].

Look! This cap makes its wearer invisible! [*Pauses impressively.*] Will you take this for your shadow?

PETER [*bewildered*]. But I don't want to be invisible!

OLD MAN [*stuffing the cap back in his pocket and pulling out a pair of spectacles*]. Do these please you more? With these before your eyes you could see through anything. Surely for these —

PETER. No, no! Why should I want to see those things which a poor man cannot have?

OLD MAN. Aha! [*Knowingly produces a bulging purse.*] Is *this* more to your liking? What do you say to a purse that is always full? Pull out a coin, and lo! straightway another takes its place! [*Hands the purse to* PETER.]

PETER [*taking purse greedily*]. Gold! [*Holds up a coin.*] Gold to buy me a new hat! [*Pockets it.*] A new hat with a feather!

OLD MAN. Not so fast, my brave lad! It's not yours — yet.

PETER. Why? You can have my shadow if that's what you want.

OLD MAN. Yes, yes! [*Pulls out a great pair of shears with which he proceeds to detach* PETER'S *shadow from his feet. Holds it up admiringly.*] Ah! 'Tis indeed a lovely shadow!

PETER. I shall have a red — a green? — no, I shall have a red feather! And Ebenezer shall have a nice jacket!

OLD MAN [*laughing*]. Well, good day, my friend. In a year and a day I shall return and see how you like your bargain. Farewell! [*Exit.*]

PETER [*absently*]. Good day — and perhaps I'll buy me a new cravat, a red cravat to go with my lovely red feather! And sweets for all the children! Here comes the peddler again. [*Reënter* PEDDLER *with children and some villagers, among them* EBENEZER.]

PEDDLER. Come buy! Come buy! Nosegays for your sweethearts, ribbons, laces!

PETER. How about that hat with the red feather? How would I look in it, Ebenezer?

EB. But, Peter, you haven't a penny.

PETER. Oh, yes, I have! [*Buys hat and cravat.*] Here's a jacket for you, Ebenezer.

EB. My dear friend! A thousand thanks! But you said you had no —

PETER. Here, children! Choose your sweets, take as much

as you want. Dame Marjorie, do you like this kerchief? And you, Ellen? [*By this time he is the center of attraction. He buys trinkets for some of the ladies. He thoroughly enjoys himself, as he has never before been so popular.*]

VILLAGERS [*crowding around* PETER *and all talking at once*]. How wonderful of you, Peter! Just what I wanted! Oh, Peter! Have a bite of my sweet! Thank you!

PETER. Come, Ebenezer, you shall feast at the inn with me. [*The* PEDDLER *and children go out after him.*]

FIRST WOMAN. What did he give you?

SECOND WOMAN. This shawl. Isn't it a beauty?

FIRST WOMAN. Lovely!

FIFTH WOMAN. Where could he have got the gold?

SECOND WOMAN. He found it. I always said he would have luck some day, he's so simple.

THIRD WOMAN. He couldn't earn it, that's sure. He's a lazy good-for-nothing, he never works.

FIFTH WOMAN. He stole it!

FOURTH WOMAN. Perhaps he sold something. Now I think of it, he did look as though something were missing.

FIRST WOMAN. So he did! So he did! But what could it have been? [PETER *returns, with children following.*] Come, children, it's time for bed. The sun is setting.

CHILDREN. Not yet. We'll stay with Peter.

FOURTH WOMAN. He has charmed them!

SECOND WOMAN. Come, child, away — the shadows are long.

CHILD. Mine is, but Peter's isn't. It must be under his shoes!

THIRD WOMAN. He has no shadow!

FOURTH WOMAN. Look! Only devils have no shadow!

ALL. A devil! Come away!

PETER. What's the matter?

FIFTH WOMAN. You're different — you're different — [*All run out.*]

ACT II

PETER. Remember, Ebenezer, this is almost the only place where my secret is not known. No one must know that I haven't any shadow.

EB. Yes, yes, my poor Peter. You know you can trust me. But will they not find out as they have always done?

PETER. Oh, I have an idea! You tell them that business keeps me at home all day, and then at night when there are no shadows, I'll come out. Then I'll be happy again.

EB. Yes, yes, my poor friend, who cannot know the brightness of the sunlight. [*Enter villagers.*]

FIRST VILLAGER. Look at their splendor!

SECOND V. He must be a prince at least.

THIRD V. Yes, or perhaps a king.

FOURTH V. Welcome, stranger!

ALL. Welcome, welcome to our village, good sirs!

PETER. Look! A lantern!

EB. Cover that light! Be quick about it, too — do you want my friend's spirited steed to shy at it? [PETER *scatters gold to them all.*]

ALL. A king! Oh, thank you, sir, kind sirs! God's blessing on you! [*All follow* PETER *and* EBENEZER *off stage.*]

ACT III

MAYOR. Greetings, good sir! Welcome to my house! I trust my entertainment will find favor in your eyes. [*The* MAYOR *is a short dumpy little man, pompous, with a corporation and a shrill voice.* PETER *pays no attention to the* MAYOR *but gazes raptly at his daughter, who smiles and stares back.*]

MINA. Did I not see you in the village last night, honored sir?

PETER. Ah, yes, I saw you, but I didn't know you were the Mayor's daughter.

MINA. Nor did I have the least idea that you were Peter Schlemiel!

PETER. I wonder — [*Hesitatingly.*] Would your father permit me to —

MINA. Oh, sir, but this is so sudden! I've hardly known you at all.

PETER. I, er, didn't mean —

MINA. Oh, dear sir, I'm so honored! Father! He wants to marry me!

MAYOR [*taken aback*]. Why, my dear! You certainly have my consent. We will have a sumptuous wedding.

MINA. Oh, Peter, I'm so excited! [*Claps her hands with joy. Tries to embrace him.*]

PETER [*turning as he sees the* OLD MAN *and speaking to him irritatedly and angrily*]. What do you want here?

OLD MAN [*sweetly*]. I have come to see how you like it without a shadow.

MINA. Peter, when shall we get married?

PETER [*embarrassed*]. Um — well —

MINA. Soon! Oh, let's make it soon! Tomorrow, a fortnight?

PETER. Yes, that will be fine. At night. [*The* OLD MAN, *who has seemed extremely interested in the conversation, now approaches* MINA. *She gazes at him in surprise.*]

MINA. Who — who are you?

OLD MAN. I am the Keeper of his Shadow.

MINA. What! Keeper of his Shadow! Father, what is this crazy man talking about? Peter, send him away! Please, Peter, I'm frightened. [MAYOR, *who has been talking to friends, turns from them when he hears his daughter call him.*]

MAYOR. What does this mean, my daughter?

MINA. A crazy little old man was talking about Peter's shadow. [*Looks around but cannot find him. The* OLD MAN *has quietly disappeared.*] Peter, where is he?

PETER [*amazed, looking around*]. He's gone!

MINA. What did he mean, Peter? — Keeper of your Shadow?

PETER. Er — nothing, I guess. [MINA *looks behind* PETER *for his shadow.*]

MINA. Peter! He's right! You have no shadow! [*Banqueters, who have meanwhile held back, interested in the scene, gaze interestedly. They all look behind* PETER, *then in a horrified hushed tone say,* "He has no shadow!" *They begin to move forward, jeering at him, mocking him, in louder and louder tones.*]

MAYOR [*shocked*]. My daughter cannot marry a man without a shadow! [PETER *stands drooping, shorn of his glory.*]

MINA. Oh, Peter, I thought you were good and noble! I no longer love you! Why aren't you like ordinary men? [*She falls weeping into her father's arms, and he tries to console her as they leave* PETER.]

ACT IV

The OLD MAN *enters silently. He regards* PETER *for a moment and then taps him on the shoulder.* PETER *turns and springs to his feet.*

PETER. Oh! [*Sees his shadow at the* OLD MAN'S *feet and*

embraces it.] My shadow! [*The* OLD MAN *looks on with a leer.* PETER *speaks confidently to him.*] Here is the gold — give me back my shadow.

OLD MAN. Slowly, slowly, I do not want your gold.

PETER [*hesitating*]. But I must give you something for my shadow.

OLD MAN. Ah, yes! [*He pulls a paper from his pocket.*] If you will sign this paper you may have your shadow. [PETER *takes the paper hastily.*]

PETER [*reading*]. "To the holder of this contract I sell my soul in exchange for my shadow." [*Bewildered.*] But I cannot sell my soul.

OLD MAN. And you wish to be forever scorned — to be the butt of everybody's jokes — a man without a shadow?

PETER [*weeping*]. No! No! Oh, dear! Oh, dear!

OLD MAN. Perhaps this will move you. For the sake of the woman you love and who loves you — will you sell your soul? [*Slyly.*] Not even for your lovely shadow? [*He struts back and forth, the shadow following obediently.*]

PETER [*despairingly*]. Oh, what am I to do? Shall I sell my soul for a shadow? No, I cannot. But — oh! I don't know what to do!

OLD MAN. Come, come — what value is a soul?

PETER. Once I thought a shadow was of no value, too. No, I have learned my lesson — I cannot sell my soul!

OLD MAN. But without your shadow you have nothing. If I give it back to you, you can marry Mina — and you'll be the next mayor, too — I'll promise you that. Come, come, you'll take your shadow for your soul, won't you? It isn't much.

PETER. No, I won't give you my soul. I gave you my shadow, and just see what happened to me! [*Shakes his head emphatically.*]

OLD MAN [*aside*]. Then all this for naught! What do I want with the fool's shadow? [*Turns to* PETER *with an elaborate gesture of politeness. He places* PETER'S *shadow at his feet again.*] Here — a gift. [*Exit.*]

PETER. Mina! [*Looks at his shadow, then in the direction that* MINA *has gone. He runs off, shouting joyously.*] My shadow, Mina! My shadow!

CHAPTER V

USING ENGLISH TO DEVELOP ONE'S POWER OF THINKING

1. In Defining
2. In Analyzing Situations and Outlining
3. In Condensing the Thought in a Paragraph
4. In Organizing Ideas in Planning Themes and Reports

To be able to think clearly is a great satisfaction. If a person has the habit of thinking clearly and definitely, he is not likely to feel confused and helpless when a problem or a situation confronts him; he is not likely to be easily swayed by his prejudices, nor to be rushed into a course of action that he afterwards regrets. He is, therefore, far more likely to be successful and happy than he is if he acts merely on impulse.

1. Defining

One of the first steps in thinking is to know precisely what we are talking about. It is not always easy to tell clearly just what we mean by the words we use, but the attempt to do this has a double value. Our meaning becomes clearer to ourselves as well as to our hearer.

In all defining there are certain principles to be followed. You may have heard some one define after this fashion: "Wrath is when you are angry." Now that, as you realize, is untrue. Wrath is anger; it is not a time, *when*, nor has it any special reference to the *you* referred to. The first essential in defining, then, is truth-telling.

A realization of certain facts will help you in this truth-telling. Objects are usually members of a larger group or

family of objects. Thus, ink is a liquid. But, you will say, water, oil, milk, and many other things are also liquids. Placing ink in this general class only begins the definition. A moment's thought shows you that ink has a use that distinguishes it from other liquids; it is used for writing. When we say, therefore, "Ink is a liquid used for writing," we have placed ink in its general class and yet have shown its difference from other liquids.

Most definitions follow much this same plan. We place an object or an idea in the class to which it belongs. By explaining its purpose, describing its appearance, or in some other way discovering its differences, we then separate it from the other members of its class. Our two steps in defining, then, consist in placing an object in its class and in discovering its differences.

NOTEBOOK SUGGESTION 1

Begin the definition of the following objects by placing each of them in the class to which it belongs.

1. A table is a ——.
2. A rose is a ——.
3. A garage is a ——.
4. A lake is a ——.
5. A potato is a ——.
6. A soldier is a ——.
7. A garden is a ——.
8. A pen is a ——.
9. An automobile is a ——.
10. A road is a ——.

NOTEBOOK SUGGESTION 2

Now complete the definitions by showing how this particular object differs from others of its class.

1. A table is a —— consisting of ——
2. A rose is a —— which ——.
3. A garage is a —— used ——.
4. A lake is a —— which ——.
5. A potato is a —— which ——.
6. A soldier is a —— who ——.
7. A garden is a —— in which ——.
8. A pen is a —— consisting of ——.
9. An automobile is —— which ——.
10. A road is a —— upon which ——.

NOTEBOOK SUGGESTION 3

Bring in five definitions of this type which you have formulated for yourself. Test them by asking yourself these questions:

Is this true?

Does it apply to other objects as well? If so, re-define.

Would any one recognize the object from your definition?

CLASS PRACTICE

Choose the names of five familiar objects. In class give the names one at a time. Have your classmates write definitions quickly. Criticize the definitions as they are read. Select the best definition for each word.

More extended definition. Sometimes a complete definition requires more than the naming of a class and the enumeration of distinguishing characteristics. An idea of the history of the word may give shades of meaning and enable one to appreciate more fully its true significance. Again a somewhat detailed description may help you to form a mental picture of the object defined. Notice the two definitions given below. In each, how has the writer enriched his definition?

Jester, a provider of jests or amusements, a buffoon, especially a professional fool at a royal court or in a nobleman's household. The word "jest" from which "jester" is formed is used from the sixteenth century for the earlier "gest," Latin, *gesta* or *res gesta*, things done, from *gerere*, to do, hence deeds, exploits, especially as told in history, and so used of the metrical and prose romances of the middle ages. The word became applied to satirical writings and to any long-winded empty tale, and thence to the joke or piece of fun, the current meaning of the word. — ENCYCLOPÆDIA BRITANNICA.[1]

A grapnel is a boat's anchor with four claws.

A kind of grapnel ordinarily employed in picking up submarine cables for repairs is that known as the centipede grapnel. It resembles a compound fish-hook in shape, the stem or shank being set round with several prongs or flukes which catch the cable as the grapnel is dragged across it over the sea bottom. The flukes are rigidly welded to the stem, and one disadvantage in this form of grapnel is its liability to have its flukes broken off if it catches in submarine rocks

[1] By permission.

or other obstructions on the bottom. To prevent the escape of the cable from the claw, a fluke has been designed to close upon the cable and prevent its jumping out again. — KNIGHT'S NEW MECHANICAL DICTIONARY.

NOTEBOOK SUGGESTION 4

Find in an encyclopedia a definition that seems to you very clear and interesting. As you copy it, underline the word or words that represent the class to which the object belongs. Decide which part of the definition gives differences or distinguishing characteristics of the object. Has the history of the word or a description of the appearance of the object been used to make the definition clearer?

Making longer definitions. Now let us see how these ways of defining apply to everyday explanations that we may wish to make. Suppose, for example, that during a vacation you meet a boy who has always lived in a remote district. You happen to mention basketball. "What's that?" asks your new friend. You reply, "It's a game we play." "Anything like baseball?" he asks. You at once show him how unlike baseball it is by explaining where the game is played, how many players make a team, what the purpose of the players is, and what general rules govern them.

Even though you explain all this clearly, you realize that your friend's idea of the game may be rather confused and vague. You say, therefore, "Why, it's like this. Suppose there were a basket-shaped net, open at the bottom, nailed to this tree, and another nailed to that one. We stand opposite to each other out here halfway between the two. I'm center on my team, and I shall try to put the ball through that basket. The referee throws up a big leather ball between us. We both jump and each tries to strike it toward his goal." As you go on illustrating your explanation in this concrete way, your friend begins to feel that he really understands the game.

In the extract given below, the author has explained, not basketball, but taxes. Notice, however, that he has followed

rather clearly our plan, first contrasting taxes to other bills, and then making clear his definition by means of a concrete illustration.

TAXES

What, then, are taxes? The question is one which is apt to come up, sooner or later, to puzzle children. They find no difficulty in understanding the butcher's bill for so many pounds of meat, or the tailor's bill for so many suits of clothes, where the value received is something that can be seen and handled. But the tax bill, though it comes as inevitably as the autumnal frosts, bears no such obvious relation to the incidents of domestic life; it is not quite so clear what the money goes for; and hence it is apt to be paid by the head of the household with more or less grumbling, while for the younger members it requires some explanation.

It only needs to be pointed out, however, that in every town some things are done for the benefit of all the inhabitants of the town, things which concern one person just as much as another. Thus roads are made and kept in repair, schoolhouses are built and salaries paid to school teachers, there are constables who take criminals to jail, there are engines for putting out fires, there are public libraries, town cemeteries, and poorhouses. Money raised for these purposes, which are supposed to concern all the inhabitants, is supposed to be paid by all the inhabitants, each one furnishing his share; and the share which each one pays is his own town tax. — JOHN FISKE, *Civil Government in the United States*.[1]

ASSIGNMENT 1

Using devices similar to those which we have just considered, try to make clear to your classmates any of the differences suggested below, or another difference that interests you and which you think you can make plain by similar devices.

1. The difference between girls' rules and boys' rules in basketball.
2. The difference between a town meeting and a city election.
3. The difference between character and reputation.
4. The difference between tides and waves.
5. The difference between a gasoline engine and a steam engine.
6. The difference between self-respect and conceit.
7. The difference between Rugby football and soccer.
8. The difference between generosity and wastefulness.

[1] Courtesy Houghton Mifflin Company.

Defining ideas. Objects which we can see, handle, and describe are easier to define than abstract terms which stand for ideas rather than objects. Words like *honesty* are harder to define than words like *table* or *door*. After a little thought you would probably define honesty as the quality of being free from intention to deceive. In making definitions of any of the following terms, you may need to resort to explanation or comparison to make the definition perfectly clear, but be sure to have your definition follow the usual form of class first, then distinguishing characteristics.

ASSIGNMENT 2

Choose one of the terms below or some other word or phrase that represents an abstract idea. Define it in writing fully and clearly, using whatever devices you find necessary, but keeping to the required form for definition.

1. Teamwork.
2. School spirit.
3. Success.
4. A classic.
5. A good sport.
6. Work.
7. Play.
8. An ideal.

ASSIGNMENT 3

Choose some word that is often misunderstood. Define it clearly; then tell a story, describe a situation, or refer to incidents that illustrate the meaning that you have been making clear. You may make this an oral or a written definition.

2. Analyzing Situations and Outlining

Often, when asked a question, we say, "Let me think a moment." That thinking, if it is purposeful, probably consists in finding out what the question really demands, in analyzing it, and then in formulating the proper answer. If a friend asks you what you think any one gains from going to high school, you at once think of various advantages such as added breadth of outlook, added earning capacity, added ability to enjoy the best things that civilization has produced. In the same way, if you are asked why you like or dislike a person, you try, if you are thoughtful, to dis-

cover the underlying reasons. Such analysis is the basis of all clear thinking.

The ability to analyze a situation will help you in numberless ways. Suppose you desire to make some change in your course, to take an added subject or to discontinue one that you are taking. When you approach the principal, his first question is "Why?" If you can say definitely, "I have two reasons for wanting to make this change," you will at once gain favorable attention. Your answer will indicate that you have analyzed your desire. If you can go on to explain clearly and convincingly each of these reasons, you may be assured of success. Besides the rather material advantage of sometimes getting us what we want, the ability to analyze situations helps us to be more desirable companions. The person who honestly tries to find the reason for his success or failure, for happy or unhappy relations with those about him, is likely to act sensibly. If he is successful and happy, he doesn't become foolishly conceited. If he is unsuccessful and unhappy, he tries to remedy the faults that he finds and does not merely complain weakly of ill luck.

ASSIGNMENT 4

Analyze one of the following topics. Give a clear oral or written statement of the reasons you have discovered. Be sure to save your most important reason until last for added emphasis.

1. Why baseball is popular in America.
2. Why I like a certain sport or a certain study.
3. Why our town is, or is not, growing.
4. Why I admire some well-known person.
5. Why I dislike —— (my pet aversion).
6. Why poverty may be an aid to success.
7. Why I have chosen a certain vocation.
8. Why my home seems attractive to me.
9. Why some political candidate is, or is not, likely to succeed.
10. Why our club should benefit us.

Outlining by sentences. A clear way of arranging your thoughts will help you in speaking upon topics such as those

in Assignment 4. If, for instance, you are questioning why we should organize an outing club, you may arrange your reasons in this way:

We should organize an outing club because
1. It will enable us to become more familiar with our locality;
   that is,
      we shall learn local history.
      we shall observe birds, trees, etc.
2. It will give opportunity for friendly sociability.
3. It will improve our health
   by
      giving us exercise.
      keeping us outdoors.

Such an outline if properly arranged should be read as a complete sentence. The *because* should apply to each of the main topics under it, the phrase *that is* to the topics under it, and *by* to those under it. If the connectives do not fit the topics under them, there is some flaw in your thinking and planning.

NOTEBOOK SUGGESTION 5

Choose a topic under Assignment 4 upon which you have not written or spoken, or take some similar topic of your own. Make a logical sentence outline for it.

ASSIGNMENT 5

Here are situations that the thoughtful person tries to analyze. Choose one. Think it through carefully, make a sentence outline, and either write or prepare to give orally your analysis of the situation.

1. I succeed, or do not succeed, in adequately preparing my lessons.
2. Certain commodities are high-priced.
3. Immigration to the United States is restricted.
4. Summer camps have become popular.
5. Public funds are used for the support of schools.
6. The study of English is required in schools.

7. A certain leader in our school is popular.
8. Bicycles are not so popular as they were when first invented.

ASSIGNMENT 6

State a situation in your school or in your town which you think needs careful analysis. Make a sentence outline for it.

ASSIGNMENT 7

Write an article suitable for publication in your school paper, stating clearly what you consider to be the truth of the situation.

ASSIGNMENT 8

This ability to analyze situations and to present causes clearly will help you in your other studies in school. Certain causes have produced each of the results indicated in the topics below. State in a clear way the causes which have produced or which now produce one of these effects:

1. The sudden growth of Chicago.
2. The use of airplanes in the transportation of mail.
3. The early development of manufacturing in New England.
4. The entrance of the United States into the European War in 1917.
5. The original settlement of your town or city.
6. The use of milk and eggs in the diet of children and invalids.
7. The succession of day and night.
8. The climate of your section of the country.
9. The Civil War in the United States.
10. The admiration that Americans feel for Lincoln.

NOTEBOOK SUGGESTION 6

Discover in your other studies, such as science or history, situations which have reasons behind them. Choose two and make sentence outlines stating these reasons.

3. Condensing the Thought in a Paragraph

Often it becomes necessary to pack into a few sentences the thought which a lecturer has been developing and illus-

trating at length. A reporter must do this, for a newspaper seldom prints an entire speech. Skill, therefore, in selecting the really important ideas of the speaker and in restating them clearly is essential to good reporting. If any listener is to retain what he hears, he must cultivate the same skill. The first step in acquiring this skill consists in discovering the plans which underlie all careful speaking and writing.

If you listen attentively to an interesting public speaker, you will usually find that he has one central thought. This thought may be composed of several parts which are developed fully in paragraphs. These paragraphs are in themselves little units, each developing one thought which becomes a part of the larger thought of the whole speech.

Finding the topic statement. Paragraphs are developed according to different patterns. One may begin with a statement that presents the thought which is to be developed, as *The resources of our country are varied.* This first statement may then be emphasized and made clear by references to the resources of the South, of the North, of the East, of the West. Again the general statement may come at the end. One may tell of the resources of different regions and then sum up with *Varied indeed are the resources of our country.* These two arrangements are most common. Sometimes, though less frequently, the speaker finds that he needs to make explanations leading to his central thought. He may then place his topic statement toward the middle of his paragraph and emphasize or illustrate it still further.

NOTEBOOK SUGGESTION 7

Find in a newspaper editorial a paragraph that seems to you to have a clearly stated topic sentence. Underline the statement. Where is it placed? How is it developed?

Here are the three patterns most commonly used in paragraphs which develop ideas. Of course this discussion does not apply to paragraphs in a narrative where one is telling in a straightforward way what happened.

First plan. Topic statement.
Explanations and illustrations with a final summing up if needed.

Second plan. Explanation or illustration of related ideas.
Topic statement summarizing these ideas.

Third plan. Explanation leading to the statement.
Topic statement.
Further explanation or illustration.

Now notice the plan of the article printed below:

Topic for the entire article

Topic statement for the paragraph

Is it true or merely a fancy that the absorbing interest of our generation in the great games — football, baseball, tennis — is helping the decadence of some of the lesser pastimes once popular? *Forty years ago* there were no school athletics in the modern sense of the term, but *every school yard at recess time was the scene of a dozen different games.* One of them, which seems to have disappeared utterly, was a glorified game of leapfrog called "head-and-footer." One after another the players leaped at ever-increasing distances over the back of a crouching boy who remained "down" until some unfortunate "spurred" him and had to take his place. It was particularly a frosty-weather game like "peelers and thieves," "French block tag," shinny, and football. One good thing about all these pastimes was that a player need not be essentially brawny or nimble to engage in them.

Notice that the part of the topic statement which is not italicized points back to the first sentence and yet leads us on by its suggestion of contrast to the *different games* in the topic statement. The writer in this way skillfully links together the general statement and the part of it which he is to discuss in the first paragraph.

In the next paragraph notice how the author leaves the past, which he has been considering in the first paragraph. After the first statement, which acts as a link between the two, he turns in this next topic statement to a discussion of the present and its changes.

As for the seasonal sports, no bird was truer to its time of migration than was the schoolboy with his marbles and tops and kites. *Marbles*

and tops and kites are with us still, but they seem to have fallen from their high estate. Are there boys today who pride themselves on *marbles*, treasuring like gold the smoky moss agates, the china alleys with the encircling lines of blue and red and green? Do they make long quest for a boxwood *top* of just the desired beauty of grain and the perfect modeling that makes for perfect spinning? Can they buy in all America a whip top such as used to hum by dozens up and down the streets of Long Island towns? Who is there among our boys who aspires to make and fly the biggest *kite* in the neighborhood — one that when aloft pulls like the horses of Jehu? Does any one nowadays ever see a boy on stilts?

Notice that the words *marbles*, *tops* and *kite* appear in the paragraph in exactly the same order as in the topic statement. These might be called key words, for they offer keys to the way in which the paragraph is to be developed.

In the third paragraph the writer considers girls' games. Since, however, he is following the same plan, he does not need to state his topic so fully. It is sufficient to ask, *And how about the girls?* Notice, however, the way in which the second sentence reminds us of the general theme stated in the first sentence of the first paragraph.

And how about the girls? The girl of the present age, though scarcely out of the grammar school, seems to have at her tongue's end all the tactics and strategy of *baseball* and *football*. Have the beanbags and jackstones and return ball, once beloved of her mother and perhaps of her grandmother, no more a place in her young life? Is she no longer impelled by some strange instinct in the warm days of May to keep a pinwheel shop, taxing the resources of Mrs. Murphy's little corner store for papers in silver and gold and rainbow hues? Perhaps pinwheels have gone the way of Mrs. Murphy's famous taffy, which a few minutes after it was bought became inextricably blent with the saffron-hued butcher's paper in which it was wrapped.

Now in this last paragraph notice the way in which the writer comes back to his original query, *Is it true or merely a fancy —?* This final paragraph deals then more fully with the general topic for the whole article. Notice the relation between the first and the last sentences. Which is the true topic statement? Why?

If the games of "roly-poly," "cat," "mumble-the-peg," " pom-pom-peel-away" and "stump master" are still played in our schools

and streets, the signs thereof are neither visible nor audible. However, those who have left youth far behind must not speak with a voice of too assured dejection. Sometimes on turning into a quiet suburban street the wayfarer like a startled Crusoe perceives the tracing of a hopscotch plan upon the walk, or if it be a genial afternoon in May, perhaps catches a glimpse in the distance under the sunny green of new foliage of a girl's shining hair rising and falling as she goes through all those intricate steps with a skip rope beloved of little girlhood for unremembered ages. If those sports persist, it may be that the pastimes of the golden age are not extinct, but only unobserved by the dimming eyes of an older generation.[1]

NOTEBOOK SUGGESTION 8

Write the first two sentences in the first paragraph of the article quoted above and the one or two sentences which seem to you most important in each of the succeeding paragraphs. Read the paragraph which you have thus made. Leave out details and illustrations. See if you have stated the essential thought that the author was developing.

NOTEBOOK SUGGESTION 9

In a newspaper editorial of approximately three paragraphs or in a short magazine article read only the first and last sentences. Can you understand the thought that the writer is presenting? Write these sentences, one after another, in your notebook. Now read the whole article. Do you get additional ideas? Is the thought clearer? By what means has the author further developed his ideas in the sentences that you at first omitted? Write now a brief summary in your own words of the thought that the author is presenting.

The practical value of this knowledge of paragraph arrangement. This knowledge of the way in which paragraphs are usually planned has certain practical value for us. Your teacher will sometimes want you to read very quickly articles, certain references in history, or possibly accounts of speeches in Congress. We often call this sort of reading "skimming." Men like Roosevelt obtained their wide general knowledge of different subjects by grasping in this way the essentials of articles and books. We must recognize, however, that this method of reading cannot be applied to

[1] Courtesy of *The Youth's Companion.*

subjects that are difficult for us to understand or to articles that we should read for appreciation of style as well as for the acquiring of information.

In this more difficult reading, the knowledge of paragraph form is, however, a help. If we read a topic statement that seems to us confusing, we do not become discouraged and say, "This is too hard for me; I can never understand it." We recognize the sentence as a topic statement and look ahead to the explanation that must follow. In the same way, as we listen to a speaker, we follow much more readily if we recognize this definite plan behind what he is saying. Later, too, in our own writing, we shall use this planning in our paragraphs.

Précis writing. Often we need to read very exactly. You may remember Bacon's famous saying that "Some books are to be tasted, others to be swallowed, and some few to be chewed and digested." Now we come to this more careful analysis, the chewing and digesting. We read a paragraph carefully and see precisely what the author says. He may emphasize one idea and subordinate another. He may hold up two ideas for contrast or comparison. When we have made sure that we understand clearly what the paragraph says, we put the thought into one or two sentences. We omit all illustrations. We emphasize what the paragraph emphasizes and subordinate what it subordinates. Here is an illustration.

> Scarcely less important than promptly seizing and printing the news is the attractive arrangement of it, its effective presentation to the eye. Two papers may have the same important intelligence, identically the same despatches: the one will be called bright, attractive, "newsy"; the other, dull and stupid. — CHARLES DUDLEY WARNER, *The American Newspaper*.[1]

Here we have a short paragraph giving a clear thought and then illustrating it. We omit the illustration and merely write:

> An attractive arrangement is almost as important in a newspaper as promptness in printing the news.

[1] By permission of Dodd, Mead and Company

This brief statement of the essential thought in a paragraph is often called a *précis*. The writing of *précis* helps us to see the relation of ideas in paragraphs and to write with greater exactness ourselves.

Here is a somewhat more difficult paragraph and, following it, a *précis* of two sentences instead of one.

My experience in politics left me one main thought: that it is not intelligence or honesty that is lacking in public men, but courage. They are in intelligence head and shoulders above those who elect them, and in honesty equal to any equal number of lawyers, bankers, merchants, farmers, or preachers; but having been selected as leaders, for the most part they decline to lead, but keep ears close to the ground to catch the drift of opinion of men less wise and less well trained. — *The World's Work.*

Politicians lack, not intelligence and honesty, but courage. Instead of leading, as they should, they try to follow the opinion of the less intelligent public.

ASSIGNMENT 9

Below are paragraphs of different sorts. Read each thoughtfully. Then write a sentence that shall express definitely the essential thought in the paragraph. Omit explanations, illustrations, or other means of development that the author has used. Subordinate by means of a dependent clause whatever is of minor importance. Use a word or phrase to express ideas that can be condensed in this way. Make the important thought stand out clearly in the independent clause.

I

It is surprising how often in the history of the world's men of genius one is able to name a Big Four that stand in a class by themselves. This is certainly true of music and of poetry. Bach, Mozart, Beethoven, and Wagner are the Big Four in music; to attempt to name a fifth would bring on a pretty quarrel. Likewise in poetry we have Homer, Dante, Shakespeare, Goethe; there is no fifth writer in that class. In military history four generals stand out: Alexander, Hannibal, Caesar, and Napoleon. — WILLIAM LYON PHELPS.[1]

II

The experience of fliers demonstrates very clearly the fact that wind and weather are determining factors in long flights. Lindbergh

[1] In *Scribner's Magazine*, January, 1928.

was fortunate in having generally favorable weather. Indeed, he won the nickname "Lucky" by having the wind over the Atlantic so amazingly as he expected it. Chamberlin and Levine were also favored in weather. On the other hand, Commander Byrd, "the most experienced and careful navigator" in the "best-equipped aeroplane, the *America*," failed because forecasts of favorable weather over the Atlantic proved deceptive. Had the first-mentioned fliers encountered the cross winds and the low visibility that baffled him, they too, in spite of skill and magnificent spirit, must have been defeated.

III

Many of the things that have revolutionized twentieth-century life have had their beginnings in casual but arresting operations, which sent their makers, after a pause long enough to ask "Why?" charging down a new scent in full cry. It was nothing more substantial than a chance shadow where it had no business to be that set off William Röntgen on such a quest a generation ago; because this German physicist stopped to ask "Why?" we have the miracle of X-rays. — FRANK THONE.[1]

IV

The English, in fact, are strongly gifted with the rural feeling. They possess a quick sensibility to the beauties of nature and a keen relish for the pleasures and employments of the country. This passion seems inherent in them. Even the inhabitants of cities, born and brought up among brick walls and bustling streets, enter with facility into rural habits and evince a tact for rural occupation. The merchant has his snug retreat in the vicinity of the metropolis, where he often displays as much pride and zeal in the cultivation of his flower-garden and the maturing of his fruits as he does in the conduct of his business and the success of a commercial enterprise. Even those less fortunate individuals, who are doomed to spend their lives in the midst of din and traffic, contrive to have something that shall remind them of the green aspect of nature. In the most dark and dingy quarters of the city, the drawing-room window resembles frequently a bank of flowers; every spot capable of vegetation has its grassplot and flower-bed, and every square its mimic park laid out with picturesque taste and gleaming with refreshing verdure. — IRVING, *Rural Life in England.*

V

A good transportation system is an essential factor in a city plan, and one of the best weapons against congestion. It promotes the development of the city outward instead of upward; it populates

[1] Reprinted from the *Century Magazine* by permission of the Century Company.

hitherto undeveloped sections and relieves the pressure toward high buildings in the crowded "downtown" districts. In the future it is not likely that cities will permit congestion to go beyond a certain limit. The sooner that limit is fixed the less will be the economic waste resulting from wrecking and rebuilding districts. Instead of permitting overcrowded tenement districts, with their relatively high rents and unsanitary living conditions, outlying districts will be developed, rapid transit will be improved and extended, and the population will be spread over a greater area with more room and more healthful surroundings for all. — ELLA CANNON LEVIS, *Citizenship*.

ASSIGNMENT 10

Write *précis* for Paragraphs VI and VII. Write a paragraph of your own according to the suggestions given after Paragraph VII.

VI

You often hear people say, "The kicker always gets the best of it." The kicker is the man who is always demanding more than is properly coming to him, and who is often given an extra herring to get rid of his noise; but there is nothing in the popular belief that he gets the best of it. He may, in small things, but the best men in your community are not kickers. No man ever made a fortune by kicking. Fortunes are made by men who are polite and agreeable. A kicker is a man marked in every community to be avoided. A kicker may be given three for a quarter when the price is ten cents straight, but he cannot kick his way into a big position or into real success in anything. — E. W. HOWE, *Ventures in Common Sense*.[1]

VII

Rebels make progress. The man or woman who always politely accepts the world as it is must continue to accept it. The rebels who refuse to accept unjust conditions are our most desirable citizens. Although they may not always be the most comfortable people to have about, if they think clearly and have the strength and determination to demand reforms, we must honor them. Think of people who have left their mark upon our civilization — Jane Addams, Lincoln — and you think of people who have rebelled against existing conditions.

[Do Paragraphs VI and VII contradict each other? Is the kicker of VI the rebel of VII? What do you think is the truth of the matter? Write a short paragraph of your own explaining the difference.]

[1] Reprinted from *Ventures in Common Sense* by E. W. Howe, by and with permission of and special arrangement with Alfred A. Knopf, Inc., authorized publishers.

ASSIGNMENT 11

Write *précis* for the three paragraphs following.

VIII

In every age we shall find the true gentleman — that is, the man who represents the best ideal of his own time, and we shall find the mimicry of him, the would-be gentleman who copies the form while ignorant of the substance. These two characters furnish the material, on the one hand for the romancer, on the other for the satirist. If there had been no real gentlemen, the epics, the solemn tragedies, and the stirring tales of chivalry would have remained unwritten; and if there had been no pretended gentlemen, the humorist would have lost many a pleasure. Always the contrasted characters are on the stage together; simple dignity is followed by strutting pomposity, and after the hero the braggart swaggers and storms. So ridicule and admiration bear rule by turns. — SAMUEL MCCHORD CROTHERS, *The Evolution of the Gentleman.*[1]

IX

From boyhood Woodrow Wilson "knew where he was going." Although he was not precocious as a youth nor particularly unusual as a scholar, he had a clearly formulated purpose suitable to maturity. A picture of Gladstone hung above his desk. On his card half in jest he once wrote "Thomas Woodrow Wilson, Senator from Virginia." He dreamed of taking part in the great political drama that he found so fascinating in his study of history. With this definite purpose in his "one-track mind," he followed step by step the path that led to his goal.

X

"Do you believe in heredity?" is a common question. The answer is, "Yes, of course." The farmer is seldom surprised with a crop of potatoes when he has planted wheat. He plants wheat; he raises wheat — naturally, if it is not uprooted, trampled upon, burned up, or drowned out. If it lives, it is wheat, good, bad, standard, or peculiar, but still wheat. Heredity gives us the theme of the story; we and the fates control the plot and try to make a long and interesting story. — C. WARD CRAMPTON, *Prophetic Medicine.*[2]

ASSIGNMENT 12

These paragraphs are more difficult. If you wish to test your ability to comprehend and to condense tersely more difficult

[1] Houghton Mifflin Company.
[2] By courtesy of *Scribner's Magazine* for February, 1928.

writing, read the five remaining paragraphs and make *précis* for them.

XI

By getting together and working together for the common good of their industry, men found each other out, and the traditional enmity of competition withered up. A man was still a competitor, but no longer an enemy. The old competition meant disposing of competitors, by fair means or foul, and then letting the consuming public pay the bill to the survivor. The new competition recognizes that all who make and sell are competitors, that dining-room furniture competes with trips to Europe, flivvers with radio, or perfumes with groceries, and that it is far wiser to combine to enlarge the existing market for a product — for oranges, or paints, or cement — than to fight each other for the smaller market that exists. Co-operation means sharing with competitors ideas that will benefit all. There are few business secrets today. Prices or processes, patents or patterns, formulas or sales methods — all the cards are laid on the table by advertising or round table discussions. Thus business has in a way adopted one of the cardinal principles of the professions in considering the common good before the interests of its individual members. This collectivism says to its customer, which is all of us, that not this or that product, or even this or that industry, but the whole of business, the making and selling of goods, the supplying of all service, is attempting to render itself acceptable and satisfactory to all. — ERNEST ELMO CALKINS.[1]

XII

Those who watch the literary pageant of our times know how widely distributed ability seems to be; everywhere young folks spring up with a promising book, story, play, or poem. But after the first emergence, they are heard of no more. Sometimes they disappear quickly, sometimes they twinkle out through a series of dismal disappointments, but in any case they go. Why? Because they are young and haven't enough to write about? They are too ready to believe this themselves; therefore they embark on an unnatural, feverish existence, "looking for material," as they say. But the trouble probably is that their success broke their contacts with the very life out of which it came. They began to think of themselves as too good for the world that produced them, and though they may not have moved away, they have severed some spiritual taproot and killed their art. Walter Scott, wise old giant, illustrated that modesty which is the merest prudence in any career. He began as a lawyer and was made sheriff of his county. He kept on being a lawyer, because after all, he might some day cease to be sheriff.

[1] Courtesy of *The Atlantic Monthly*, February, 1928.

He became a famous poet, but he kept on as lawyer and sheriff, because after all, the fame might pass. He became one of the greatest novelists, but he kept on being lawyer and poet, and he permitted no discussion of his writings in his own house; busy as he was with his pen, he could retain the point of view of an average gentleman. No wonder his countrymen said he met them all like a blood brother or that his heart continued to fill with life to write about. — JOHN ERSKINE.[1]

XIII

FIVE CENTS A DAY[2]

Expenditures for public schools, as reported by the Department of Commerce, seem large in the aggregate, but when they are reduced to the daily amount for each individual, even in the cities where the cost is relatively higher, the general average is less than five cents a day. At the price of a street-car fare these cities provide the instruction without which a republic can hardly hope to endure or a democracy to function. It might be reckoned as a form of insurance which a civilized nation maintains for its own collective protection. And it is of interest to note that what is spent yearly for this purpose is approximately what is paid yearly by individuals in life insurance premiums; for the total expenditure in 1924 for public elementary and secondary schools was 87.32 per cent. of the amount paid for insurance in that same year, though in the State of New York it was only 64.23 per cent.

XIV

LINCOLN THE HUMAN[2]

Each recurring Lincoln's Birthday gives occasion to note afresh his mounting fame throughout the world. Never were his words oftener quoted than today; never his example more frequently held up to statesmen. Praise has been showered upon him from every quarter of the world. Among the English-speaking orators of the nineteenth century he is accorded first place by English authorities. Only recently General Maurice has stressed the fact that Lincoln, while doubtless not possessing the military genius ascribed to him by Nicolay and Hay, worked out in the most satisfactory form possible the great problem of control of the army by the civil power in time of war. All these foreign tributes fall gratefully on American ears, but what we of Lincoln's own country most cherish is the accumulated proof of his wide and tolerant humanity. We know that his gifts for public service were rich and fruitful. But we grow, year by year, surest of all that he was even more fully dowered with the finest qualities of our poor human nature. This was the thing which Lowell had in mind when he wrote of Lincoln:

[1] Courtesy of *The Century Magazine*. [2] Courtesy of *The New York Times*.

His was no lonely mountain-peak of mind,
Thrusting to thin air o'er our cloudy bars,
A sea-mark now, now lost in vapors blind;
Broad prairie rather, genial, level-lined,
Fruitful and friendly for all humankind.

He never harbored political resentments, even when he had been badly treated. He thought that the statute of limitations against such offenses should be very short. And the bearing of any personal grudges was repugnant to his whole nature. This may have been partly due to natural endowment; but it was more the result of a good-humored and wise survey of the frailties and follies, as well as the essential virtues, of mankind. A phrase said to have been often on his lips was, "Why should the spirit of mortal be proud?" With every temptation to exalt himself above the weaker men in the Government, Lincoln was always considerate, always modest while firm; and in his numberless individual contacts showed himself that sweet-natured and magnanimous man whom his countrymen have increasing reason to delight to honor as "new birth of our new soil, the first American."

ASSIGNMENT 13

Find in a newspaper an editorial of at least three paragraphs. See if you can condense it into a few sentences.

ASSIGNMENT 14

The following speech by the principal of a high school was broadcast by a radio station for the benefit of students gathered in an assembly given under the auspices of the radio club of that school. Restate in a few sentences the central thought of the speech.

My message to the school this morning is one of congratulation that they are living in an age so full of interest, so promising in its possibilities of future development. Our forefathers stood in awe of the forces of nature, which they had not learned to master. But in our own day men of science have harnessed the waterfall, they have opened the earth, and, unlocking the strength that lay concealed in coal and oil and iron, they are using it for the comfort and in the service of mankind. They have drawn down the lightning from the sky and bound it in wire chains to be controlled even by the hand of a child. And now, not content with the union of the continents by the cables that lie across the ocean bed, they have made the clouds a highway and the very air about a whispering gallery for the nations.

In ancient Greece, the story says, lived Stentor, the herald of whom Homer writes that he could shout as loud as fifty other men. Men in olden times could imagine no other means of making the human voice heard at a distance than by increasing the volume of the voice to a tremendous shout.

In one sense there is nothing new under the sun. These forces which we are using today and which seem so new were present in the days of Homer; but they were useless because men not only did not know how to use them but even did not know of their existence.

In every one of us, every man and woman, every boy and girl, are possibilities which, perhaps, we do not even suspect. Are we making the most of the powers which lie within us? The forces of nature have been controlled because men have worked and thought and studied.

The challenge of radio is the vision of what the future may have in store for one who will set about early to develop his own possibilities. My wish for each of you is that your talents may not lie hidden; but that by earnest and honest work you may increase them and realize in yourselves that which nature has given you the opportunity to become.

CLASSROOM PRACTICE

Let one member of the class read a well-written editorial from a newspaper while the rest of the class listen without taking notes. Afterwards let each pupil write as clearly as possible the central thought of the editorial. Read and discuss the different versions, selecting the one that is most concise, clear, and accurate.

ASSIGNMENT 15

Choose five paragraphs in a book on history or science. Write the sentence that seems to sum up the thought for each para-

graph. This may not be the topic statement in each case. Sometimes the topic statement merely states the topic and the later sentences tell something about it. Be on your guard. You will very likely have to make a sentence of your own which takes part of the topic statement and adds to it. Omit illustrations and connections. Give merely the one truth that the author has been developing in each paragraph. Now read your five sentences. Do they give the essence of this little section of your book? If they do, you have chosen well.

CLASSROOM PRACTICE

Let the teacher or a pupil make or read a ten-minute speech. After he has finished, think for a minute of what you have heard. Write a short paragraph restating concisely what has been said.

ASSIGNMENT 16

Over the week-end listen to a sermon, a lecture, or a speech of some kind — perhaps over the radio. If necessary, take notes, but let them be as few as possible. Write and bring into class a brief report.

ASSIGNMENT 17

Read carefully the paragraphs on pages 95–96, extracts from an article by Chief Justice Taft, published in *The World's Work*, February, 1928.

Condense in a single sentence the thought expressed in each paragraph. Read the sentences in order. Do they give an adequate statement of the author's thought as expressed in the article?

4. Organizing Ideas in Planning Themes and Reports

Sometimes you have a subject in mind about which you know a great deal, but when you think of writing, you are puzzled as to where to begin and how to arrange the parts of your theme. This planning, which troubles you, is essential to clearness in your writing. An automobile will not carry you satisfactorily if parts of the engine are wrongly placed or disconnected; no more will your theme carry

your thought effectively if you begin with what should come at the end and indicate no relationship between parts.

Time plans. This planning is easy when you are telling about something that you are making. You naturally describe what you do in the order in which you act. If, for instance, you are explaining how a tennis court should be laid out, you will follow the time plan, giving the steps in the same order in which you would take them in actually doing the work. As you think how you would go about it, you will probably decide that it is best first to assemble all the tools that you will need so that you will not be delayed by having to go for something after you have begun work. Your plan may be something like this:

Laying out a tennis court

First step: Finding materials and tools
Second step: Measuring and marking the court
    Outer court
    Inner court
Third step: Adjusting the net

NOTEBOOK SUGGESTION 10

Choose from the section, *Giving Information*, pages 66–83, three topics for which time plans might readily be made. Make a clear time plan for each.

In explaining somewhat less personally we should modify the time plan somewhat. If we wish to explain pottery making, for example, we may interest our hearers by broadening our plan in such a way as to make our steps follow those the race has taken in developing the pottery industry. A plan something like this may result:

Pottery making

The beginnings of pottery making: early methods
Improvements in pottery making
Modern pottery making: steps in the process

Space plans. In explaining or describing something which we can look at, although we take no part in its action, we

use what may be called a space plan. You may, perhaps, describe the parts of a bicycle. The frame will probably come first, since it holds the other parts together. You may, however, prefer to describe wheels first and then fit them into the frame. Your plan may be something like this:

An explanation of some machine

I. The parts of the machine
   1. The first part
      a. Its general appearance and use
      b. The way in which this part fits into the second part
   2. The second part
      a. Its general appearance and use
      b. The way in which this part fits into the third
   3. The third part, etc.

II. The way in which the parts work together

III. The use or value of the machine

You see here we have used the plan of seeing one part at a time as we should if actually looking over that machine. Incidentally this is the same plan that a person might follow in setting up the machine and starting to use it. From that point of view it resembles our old time plan again. Of course it would be possible to reverse this plan, see the machine working first, then take it to pieces and notice the parts separately.

Order of importance plans. Although time and space plans serve very well in talking of actual objects, we may be a little perplexed in planning for subjects that we cannot see or handle. Suppose we wish to give our reasons for choosing a certain school or a certain vocation. We sort our three or more reasons according to importance and present them as follows:

I choose a certain school because

1. *least important reason*
2. *more important reason*
3. *most important reason*

If the speaker wishes to rouse the attention of his hearer at the outset, he may vary this order. He will begin with the second topic, which is more important, follow with the least important, and end with the most important. In general, it is well to remember that the end of the theme is the position of greatest emphasis. An audience remembers its last impression. Next in position of emphasis is the beginning. Here the speaker wakes the interest of his hearers and makes a first impression which may color all that he later says.

Many subjects are developed by this order of importance plan. Perhaps you are discussing what makes a good baseball player. You decide that he must have a good eye for distances, that he must be quick in his movements, and that he must be willing to work with others in team play. Now in what order shall these ideas be presented and developed? Perhaps this somewhat modified order of importance presents itself:

A good baseball player needs

1. (*generally important*) quickness of movement.
2. (*still more important*) keenness of eye.
3. (*most important*) willingness to subordinate himself.

NOTEBOOK SUGGESTION 11

Choose one of the following topics and make a clear plan using the order of importance scheme.

1. The advantage of taking a course in science.
2. The value of clubs in high school life.
3. The characteristics of my favorite hero or heroine.
4. Qualities that a pitcher needs.
5. The advantages of being poor.
6. Three qualities essential to success.
7. The disadvantages of being a youngest sister.
8. What makes a boy or girl popular.
9. Baseball as a high school sport.
10. Swimming as a sport for girls.

Now, having made such a plan, how shall we further develop it? If you were expressing your ideas to some friend,

his questions would doubtless suggest your plan of development. Your plan as given above might change to this:

A baseball player needs

1. quickness of motion.
   Why?
2. keenness of eye.
   Why?
3. willingness to subordinate himself.
   Why?

These questions you answer by more detailed explanation of what he must do, by stories or instances of plays where these qualities were essential. In fact, each part of your subject becomes a paragraph in which one phase of the whole topic is developed.

ASSIGNMENT 18

Work out the development of the plan you have made in your notebook and prepare to present your theme orally. Let your classmates decide what your plan has been and criticize your method of development.

Contrast plan. Other plans are more useful with some subjects. If you wish to show the need of a new playground, a new course in the curriculum, or any need of your school, you may find a contrast plan useful, a contrast between conditions now and as they would be if your change were effected. Of course, you may arrange your points of contrast in their order of importance as well. Suppose you wish to

show the superiority of electricity to gas as a means of lighting. You will first decide upon perhaps three advantages, as

Electricity is safer.
Electricity is less variable.
Electricity is cleaner.

Rearranging these points of contrast, you will plan to end with the most important thought. Should you present the theme, you would picture vividly the difference in each respect between the two methods of lighting.

NOTEBOOK SUGGESTION 12

Below are subjects that lend themselves to a plan of development by contrast. Choose one, and make a plan in which you use this method.

1. Baseball vs. football as a school sport.
2. Two friends who are unlike.
3. The country vs. the city as a place in which to live.
4. The stagecoach vs. the railway train.
5. Summer vs. winter as a time for enjoyment.
6. Horseback riding vs. automobiling.
7. Two books or two articles upon the same subject.
8. Two different ways of earning money while in school.
9. Two streets, two stores, two pictures.
10. Two kinds of bicycle, two characters in a story.

Comparison plan. Comparison may, of course, be used in connection with contrast in developing themes like those suggested by the topics above. We may show likenesses as well as unlikenesses, for they often appear together. When we are considering the advantages and the disadvantages of any plan or scheme, we compare the two groups of ideas in drawing our conclusions. One side of the question seems to outweigh the other, and our opinion results. We may make a plan of this sort:

Advantages	Disadvantages
1. ——	1. ——
2. ——	2. ——

My opinion

If we follow our plan of giving the strongest part of our theme last, we naturally arrange our topics:

Advantages	Disadvantages
1. ——	1. ——
2. ——	2. ——

My opinion

or if the advantages outweigh the disadvantages:

Disadvantages	Advantages
1. ——	1. ——
2. ——	2. ——

My opinion

NOTEBOOK SUGGESTION 13

Choose one of the topics suggested below and make a plan similar to the one just given.

1. My ideal at seven and now.
2. Two kinds of success.
3. The advantages and disadvantages of earning money outside school hours.
4. My class compared with the one above or below me.
5. Two kinds of courage.
6. The advantages and disadvantages of attending the theater.
7. The relative value to me in studying mathematics and science.
8. A longer lunch period or a shorter lunch period.
9. A two-session or a one-session school day.
10. The value to me of oral composition as compared with written composition.

ASSIGNMENT 19

Using the plan made for one of the topics in Notebook Suggestion 12, give an oral theme. Remember that illustrations and instances of actual occurrences help to interest your audience.

Organizing ideas for a special report. Sometimes you wish to report upon some special investigation you have

made in history, civics, or science; or it may be that you are asked to give a paper upon some subject before your fellow club members. At once you begin to plan. "How shall I begin? Which topics are most interesting to my hearers, which most important for them to know?" Since you have but limited time at your disposal, you must use good judgment in deciding what to present and what to omit. Your classmates have a right to demand full value for their time.

Suppose, for example, you choose to report on medieval castles or on our post-office system for members of your class in history or civics. After you have decided what information to give, you take the next step — planning the arrangement of your material in such a way that the class can follow you readily. You want them to feel that you are leading them competently from one aspect of the subject to the next. After you have finished talking, you want them to have a feeling of satisfaction in having followed you readily and in having heard presented in logical order what seem to them the important aspects of the subject.

Here are two possible arrangements for a report on our post offices. One is jumbled and illogical, the other has a definite plan of development. Notice the difference.

OUR POST-OFFICE SYSTEM

Poor planning

The salary of post-office officials.
Why I should like being a postmaster.
Post offices of different classes.
How post offices began in this country.
The examinations of post-office officials.
The cost of post offices to the government.

Better planning

The history of the post office (the far view).
The post office as a present-day business organization (the nearer view).
  Officials.
  Classes of post offices.

The financial administration of the post office.
The post office as it affects us (the nearest view).
Its services.
What it offers in vocational opportunities.

In the second plan, as you see, the student has considered his subject in its largest, farthest aspects first and has then drawn nearer. He might have omitted the first topic or he might have omitted the last, and he would still have had a well-planned report. In the first plan, however, one leaps from how post offices began to the examination of officials. Logically the vocational aspects of the subject, such as *why I should like being a postmaster*, *the examination of post-office officials*, and *the salary of post-office officials*, belong together.

ASSIGNMENT 20

Below are two badly jumbled plans. Rearrange them in such a way that they have some logical sequence.

I. Medieval Castles

What happened when a castle was attacked.
How castles came to be built.
The general plan of a castle.

II. Immigration [1]

Different ideas concerning the restricting of immigration.
Why immigrants come to this country.
Immigration from the point of view of the immigrant.
The arguments of people who desire unrestricted immigration.
Where immigrants land.
How immigrants are examined.
The arguments of people who approve of restricted immigration.

[1] This plan really becomes a consideration of immigration from the points of view of different people.

NOTEBOOK SUGGESTION 14

Notice the plan followed by the writer of a newspaper editorial of several paragraphs or by the writer of a magazine article. Write a brief plan of three, four, or five topics.

NOTEBOOK SUGGESTION 15

Make a brief plan for a topic that you may later be able to present in some class other than English.

CHAPTER VI

APPLYING THE POWER OF THINKING

1. In Writing Effective Paragraphs
2. In Writing Short Book Reports
3. In Making Clear Recitations
4. In Measuring One's Own Progress

You have noticed that writers and speakers make their ideas clear in various ways. One may develop his thought by telling a story that illustrates its truth. Another may answer the questions ***What?*** or ***Why?*** which he seems to put to himself. Theodore Roosevelt, in one of his letters, writes, "All the younger children are at present absorbed in various pets, perhaps the foremost of which is a puppy of the orthodox puppy type." He then develops his paragraph by naming the pets, exactly as if he were answering his reader's question, *What pets?* He tells of "Jack, the terrier," of "Sailor Boy, the Chesapeake Bay dog," of a macaw named Eli whose beak "would bite through boiler plate," of various rats and a flying squirrel, finally ending his enumeration with "Archie's pony, Algonquin, the most absolute pet of them all."

The addition plan. In a similar way Eva March Tappan in *When Knights Were Bold*, after describing the great hall of the castle, writes, "All sorts of folk came into the hall. In many places the poor of the neighborhood came every morning to ask for bread. If any fighting was near at hand — and the chief business of the time was fighting and hunting — a wounded man —" The author goes on to enumerate the knight errant with a challenge to tourney, vassals to pay homage, traveling merchants and pilgrims, and finally to describe the assembling of all at ten or eleven o'clock for the meal in the great hall.

1. Writing Effective Paragraphs

ASSIGNMENT 1

Try writing the paragraph which is started above. Give descriptive touches that will make your reader see the people of whom you write as they make a varied procession. Let it be the kind of paragraph that might appear in *When Knights Were Bold*. After you have finished, you may wish to read the original paragraph and compare yours with it.[1]

Here is another paragraph developed by the simple plan of addition, answering the question *Who was in the family?*

The Martins, our neighbors, I remember as the most delightful of families. Old Gran'ther Martin smoked his pipe on a sunny little bench outside the kitchen door and told us marvelous tales of his boyhood. Inside the kitchen competent Mother Martin, in her black and white checked apron, always seemed to be cooking. How we loved her spice cookies, hot and fragrant as they came from the oven. Liza, the oldest, usually busy and preoccupied, made little impression upon us. She tolerated us kindly enough, and we accepted her as part of the background for the more vivid figures, Jack, Tom, and Nita. Jack and Tom were about our own age, daring, good-natured, quick-witted. Nita, though a little younger, was such an active little tomboy that we always included her in our pranks and our expeditions. Indeed, freckled, red-headed, and enterprising, she was often the prime mover in our best adventures.

ASSIGNMENT 2

Write a paragraph of your own which you develop by giving details, such as might be given in answer to a question *What?* One of the following sentences may serve as a start, or you may think of a good sentence of your own that can be developed in this way.

1. Our club has a varied membership.
2. In the cart was a queer assortment of merchandise.
3. My reading this year has certainly been varied.
4. The camp I attend appeals to a variety of interests.
5. All sorts of craft put into the harbor.

[1] *When Knights Were Bold*, by Eva March Tappan. Published by Houghton Mifflin Company.

6. As we tumbled out, we must have looked like a motley crew.
7. My radio offers a wide range of entertainment.
8. What memories the phrase conjured up!

Proof reading and revision. Cultivate the habit of reading your paragraphs carefully after you have finished writing. It is often advisable to wait a short time, until you have somewhat forgotten what you have written. You can then read the manuscript as if it were the work of some one else, and you, the editor of a magazine, must read it on its merits alone, noting or revising any mistakes that should not appear in your publication.

Choosing details. In writing paragraphs for Assignment 1, you have enumerated details that explain your first statement. Your paragraph was interesting or uninteresting according as you made an interesting or an uninteresting choice of details. Here is an editorial from *The New York Times* in which the idea "capable of anything" is made evident by reference to widely different activities.

A CREATOR

The late Herbert Quick seems to have been *capable de tout.* He was a school teacher, lawyer, journalist, politician, prosecutor of boodlers, mayor, organizer of the Federal Farm Bureau, Red Cross executive in the Far East, a suasive and delightful speaker, a country gentleman. These were among his avocations. "I am like a setter pup," he said, "forever smelling out something new." Gay, active, variously successful, he maintained that infantile paralysis, which he had as a child, left its victims superior, as a rule, to their fellows. As a boy he wanted to be a war correspondent and go to West Point for military training and the modern languages. His lifelong infirmity, about which he never whined or sighed, prevented. He thanked humorously the disease that perhaps had prevented him from being a professional ball-player or a pugilist. His was a brave, buoyant, cheerful spirit, a steady will, keen interest in many things. The compensating gods gave him in addition the high gift of imagination.

ASSIGNMENT 3

Make a statement about some friend, some acquaintance, or some noted person in whom you are interested. Develop your thought fully, as the author of the editorial has done.

Using comparison or contrast. Often we can make a thought clear by comparing our subject with something like it or by contrasting it with something unlike. We hold two ideas up before our reader and say, "See these likenesses or these differences." Below are paragraphs written by two tenth-year students. Notice the way in which each has contrasted two ideas.

I

As some one has said, "There are visits, and there are visitations." Visits, be it understood, are friendly calls from people we like, whose company we enjoy, whereas visitations are hated calls from acquaintances we dislike, whose conversation bores us. Visitors, those who pay visits, talk about things that are interesting to us and, as a rule, speak in a graceful or humorous way. Visitors of the visitation class have a passion for telling of their latest illness or describing their darling daughter's wardrobe. Usually they talk so continuously that we can only sit by and nod in agreement. When visits are over, we are sorry; when visitations are over, we are glad. Oh, why must there be visitations?

II

I like New York immensely, not so much, perhaps, as my native city, London, but it is certainly a close second. While London is conservative, New York is progressive. London is quiet, New York is garrulous and noisy; London is sober and dark, New York is light and gay. Here theaters, shops, and homes are all much brighter than those of London. The people, too, are less reserved, more communicative. In short, while London is a tall, dark, reserved old person, New York is a gay youth forever looking ahead.

ASSIGNMENT 4

Write a paragraph in which you compare or contrast two people, two games, two places, two studies, two ways of studying, or any other two things that seem to you to offer interesting likenesses or differences.

Giving causes. In the paragraph below a boy in the tenth year of school gives his reasons for thinking that football requires courage. To emphasize his point he incidentally compares football and baseball, but merely to show that baseball requires less courage than football. He

has developed his paragraph by answering the question *why?* While giving his reasons, he has emphasized his statement by a side glance at baseball. No one method of developing a thought need be used exclusively in a paragraph. These devices are like tools in a craftsman's kit. To be well equipped for any job, one needs them all. With all of them at hand, one may use whichever seem best suited to make clear and forceful the thought one is developing.

In football one has to have courage, and plenty of it. Without that the game cannot be played. It is all right to say that it is hard to stand up to a bouncing grounder in baseball, but what is that to running full speed, jumping off the ground, and trying to tackle a man that is going just as fast as the bouncing grounder? It may be hard to stand up to a speed-ball pitcher who cuts the inside corner, but it certainly takes more nerve to grip a football and plunge through center with the realization that before you are on your feet again exactly twenty-one players will have sat on your neck. Baseball doubtless calls for skill and quick wit, but football requires these and more; it requires strong physical courage.

ASSIGNMENT 5

Write a paragraph in which you explain why some person of your acquaintance is popular, why some institution is of real value to your town or city, or why students should be required to take some subject in school, to subscribe for the school paper, or to do something else about which there might be a question.

Repetition. Many times we find that the repetition of an idea, as if we were seeing it from different angles, helps to give emphasis. In the first of the student themes below, the writer impresses upon her reader the fact that "nobody encourages her" by referring to different people and situations all of which reiterate the same idea. In the second theme, although reasons are given, a certain suggestion of repetition comes from the constant reference to the coach.

I

A certain stout girl — named me — loves to dance, but nobody encourages her. Her father pays the bills and thinks dancing lessons a waste of money. Her older sister is bored to go with her to the

studio and to call for her again. She is wholly discouraged as she watches the graceful thin girls in the class. Then since every one has to dance before a mirror, she watches herself and draws comparisons. When she talks of esthetic dancing to her friends, they glance at her and smile. Some even laugh. Now I ask you is it fair?

II

Why shouldn't the ninth grade have a good team? Look at their coach! She watches for flaws in their playing and then helps to correct them. She sees to it that the positions are filled by the most capable players. When it comes to technical points about the game, she is on hand to advise. The clever tricks are by no means left out. Just come to a game and watch the team make a double play, fly catch, or a stall and then out. Though it must be admitted that these players have a great deal of baseball sense, the coach must receive the credit for giving effective training.

Sometimes this repetition is made more obvious and insistent. Notice the effect of the repeated question in the following extract from a debate on the question whether race or environment is more important in deciding what sort of civilization a country shall have.

If this be true, then, why is the Egypt of today not the Egypt of the wise priests of Memphis? Why is it that Chaldea is today a desolation inhabited by nomads? Why is it that Asia Minor produced a culture that was second to none when a great race lived there? Was it environment or the race that produced Homer, Thales, Pythagoras, Herodotus, and the other great men of those days? If environment is the determining factor, why has it been powerless to produce another culture there equal to that of ancient times? Why is not Greece the Hellas of old? Does not the same sun shine upon and does not the same sea wash the shores of Greece?

ASSIGNMENT 6

By making wise use of repetition emphasize the truth of one of the statements below or of one that you yourself think of.

1. Our team is sure to win.
2. The people of our country are sympathetic and warm-hearted.
3. A musical education would be wasted upon me.
4. Every one should have a hobby.
5. I revel in ——. (*What do you particularly enjoy?*)
6. I detest ——. (*What do you particularly dislike?*)

Using instances and illustrations. We have all perhaps had the experience of remembering a story and then recalling that when we first heard it, that story was told as an illustration of some thought which a speaker or writer was emphasizing. A preacher or a lecturer often illustrates his statements by stories and instances. Indeed, this device is one of the most entertaining ones by which we may make our hearers understand and remember what we wish to tell them. Notice how the idea given at the beginning of this paragraph is emphasized by the illustration.

Grown-ups ought not to take lightly promises they make to children. I shall never forget a distressing experience when I was about seven. Two well-to-do cousins from a neighboring town came to visit us. Life suddenly became a round of pleasure. Treats and parties were everyday occurrences. What must their life at home be if this was what my parents felt was due them? When the young ladies departed, they expressly invited me to visit them at some future time, and Mother seemed vaguely acquiescent. I dreamed by day and by night of the visit to that glamorous home. Some of the scenes became so vivid that I almost believed they had really happened. But time passed and no actual invitation ever came. Finally I knew the bitterness of disillusion. They had never really intended to ask me.

ASSIGNMENT 7

Write a paragraph in which you tell a story to illustrate some general truth. Following are suggestions. You will doubtless think of other better subjects.

1. Monday is always an unfortunate day with me.
2. The successful man is usually the one who recognizes the opportunities that lie near at hand.
3. Although certain inventions may seem to be the result of accident, the accidents could be useful only to a trained mind.
4. Several of the Greek myths were designed to show how jealous the gods were of their superior power.
5. An aëronaut's life depends upon his vigilance.
6. Good humor is of utmost importance in winning an argument.
7. Seeing may be believing, but our eyes can be easily fooled.
8. To a child the things that he imagines in play seem very real.
9. The shortest way is not always the best, or even the easiest.
10. A bargain is often not a bargain.

Keeping to the point. As you realize from our discussion of paragraphs, we usually develop a thought by asking ourselves questions about it. We say to ourselves *Why?* or *What?* or *How do you know?* and the answer to such questions makes the paragraph. If we think clearly in asking ourselves questions and in answering them, we shall be able to make clear little plans like the one below:

Tennis is my favorite sport (*Why?*)
because
it is an outdoor sport
giving { fresh air.
sunshine.
it requires skill.
it requires only one other player.

Now notice how jumbled and chaotic this paragraph is:

Tennis is my favorite sport. Did you ever see a championship game? It is very exciting to watch a game played by experts. In order to be a good player one must begin young and practice a great deal. The great advantage of tennis as a sport is the fact that it trains one to have keen eyesight and complete control of one's muscles. Since it is an outdoor game, it should be encouraged as a high school sport. The rackets and balls are rather expensive, though, and it is sometimes hard to get courts near the school. Can anything be more exhilarating than to get up early on a summer morning and have a good game before breakfast? You will feel better for it all day.

The crooked thinking here is easily seen. Any attempt to make a plan similar to the one above shows how ridiculous this is as the expression of one thought; and every paragraph should be the expression of one thought.

Tennis is my favorite sport
because
It is exciting to watch a championship game.
One must begin young and practice.
It trains eyesight and muscular control.
It is a good high school sport, though expensive.

Certainly one does not enjoy tennis because one must begin young and practice, nor because it is a good high school

sport, though expensive. These thoughts might be developed in separate paragraphs where each might be treated fully. Surely they do not belong together in one paragraph.

ASSIGNMENT 8

Using any device that seems to you suitable, develop a clear, effective paragraph on one of the following topics:

1. My first days at school were happy (unhappy).
2. To hear stories of one's childhood is often embarrassing.
3. I should never have recognized the place.
4. A person's desk may indicate his (or her) character.
5. Science is to me a fascinating subject.
6. The same experience may affect two people very differently.
7. The day certainly had a very bad beginning!
8. Frequent attendance at a motion picture theater is undesirable for any one.
9. I prefer the country to the seashore in summer (or the reverse).
10. What varied recollections the word "camp" brings!

Of course, if you prefer, you may substitute a topic of your own.

ASSIGNMENT 9

Test the clearness of your thinking by making a plan for the paragraph you have written. Refer to the first plan given above for a paragraph on tennis. If you have developed your paragraph by means of stories or instances, see if each story clearly illustrates the point you wish to make.

ASSIGNMENT 10

Develop one of the following topics by answering fully the question suggested.

1. —— is an excellent game for me. (*Why?*)
2. We were traveling at a terrific speed. (*What details will make the reader feel that?*)
3. The play (assembly, recital) was a great success. (*In what respects, or what made it so?*)
4. As a child I enjoyed —— (*Fill the blank with something you did enjoy. What story or details will make us realize your enjoyment?*)

5. My ideas of what make a good book have changed in the last three years. (*How have they changed?*)

6. The gymnasium is well equipped. (*What details will indicate this fact?*)

7. Cheapness is not always an indication of a bargain. (*Why not? Perhaps a story will illustrate the truth.*)

8. —— would make an excellent class officer. (*Why?*)

9. The reason for our victory (or defeat) is evident. (*What is the reason?*)

10. Several ways of improving our { school spirit / lunchroom manners / scholarship } have been suggested. (*What are they?*)

ASSIGNMENT 11

In a well-written paragraph make clear one of the following statements or a statement of your own suggested by one of them.

1. I should (not) like to have lived in my grandparents' time. (*Why? Give details. Perhaps you may use repetition for emphasis.*)

2. Much hard work lies behind each issue of our school paper.

3. Life isn't always easy for younger brothers (sisters).

4. This is my recipe for a really enjoyable week-end.

5. If you want a day to go badly, follow this plan.

6. —— is a remarkable —— player.

7. —— is the best day of the year for me.

8. Should you like to be a ——? I shouldn't! (*Think of the occupation that least appeals to you. Make us see its unpleasantness.*)

9. When I think of my { old home, / best friend, / vacation, / future, } I see ——.

10. I am sure that you will enjoy reading ——. (*Why?*)

ASSIGNMENT 12

Again test your thinking by making a plan as in Assignment 9.

ASSIGNMENT 13

By comparison or contrast make clear to your reader one of the following statements or a statement of your own.

1. My two friends are very unlike.
2. The airplane and the dirigible are useful in different ways.
3. My brother and I like (do not like) the same things.
4. Bob's desk looks very different from Jane's.
5. What a contrast those two houses made!

6. This new radio is superior to the old-fashioned sort.
7. Yesterday I came across a book that I once thought wonderful.
8. Lincoln and Douglas were strikingly unlike.
9. The team looked very different when it came off the field.
10. I prefer studying —— to ——.

2. Writing a Short Book Report

There are various ways of reporting upon books, but the very best report is usually the one that shows the reader's own thinking. You, for instance, may not care especially for the very qualities that make your neighbor enjoy the book most, but you may like something that he did not notice at all. It is a very good scheme sometimes to choose just one idea about the book and to write a paragraph making clear that idea by references, by quotations, or by any other means that serve the purpose.

Perhaps you have read *Captains Courageous.* You were impressed by the old fisherman's success as a reformer of

spoiled boys, or you liked the picture of the life of Gloucester fishermen. Again, to consider a wholly different sea story, in reading Conrad's *Typhoon*, you may find keen delight in the description of the storm. If you have read both books, you may be interested to contrast the imagination of Troop and the lack of imagination of MacWhirr.

The most important thing in reporting upon books is that you should have your own individual opinion and should express it honestly, quite independently of any one else's ideas. If you do not enjoy the book, say so, and tell, as clearly as you can, why. Is it because you do not understand it, because you dislike the characters, because you cannot enjoy long descriptions, because the story moves too slowly? You may make an excellent report by discovering just where the fault in you or in the book lies, and by illustrating through concrete references the unsympathetic relation between you and it.

Below are two book reports written by students in their tenth year of school. Do you agree with the opinions they express or not?

A REPORT ON VICTOR HUGO'S "LES MISÉRABLES"

One of the things that impressed me most in *Les Misérables* was the picture of Javert, a police inspector. He is a man who has a sense of honor so remarkably developed that he would arrest his own mother if she had acted against the law. He believes that the law is always necessarily in the right. To this man is given the task of trailing Jean Valjean, an ex-convict, and he pursues him, of course, with the intention of arresting him whenever and wherever he finds him. Jean Valjean manages to escape him until finally, one day, Javert is almost killed, and Valjean saves his life. When they next meet, Javert finds himself confronted by a great problem. He feels that if he does not arrest this criminal, he will be making the law inferior to the individual. If, however, he reports the man who has saved his life, the act will be too cowardly, and he will be making the individual a martyr to the law and more in the right than it. He cannot do either of these things. The only solution he can think of indicates how hopeless he finds the puzzle. I think Victor Hugo has done a good job here in showing us the complexity of life. The whole book carries out this idea.

A REPORT ON RÖLVAÄG'S "GIANTS IN THE EARTH"

If three or four years from now some one says, "What do you remember about *Giants in the Earth?*" I am sure I shall say, "The solitude of that prairie." Indeed, this pervades the story. Always one feels the loneliness and monotony produced by the blending of sky and grass or sky and snow. This feeling comes first when Per Hansa and his family lose the rest of the Norwegian caravan and progress for days without any sight of other life. At the very end we feel it when the body of Per Hansa is found surveying the monotonous waste that killed him. No wonder poor Beret felt it as a force of terrible evil.

NOTEBOOK SUGGESTION 1

List in your notebook two or three ideas about a book that you have read recently, any one of which might make the basis of an interesting book report.

NOTEBOOK SUGGESTION 2

Choose one of the ideas listed in your notebook. Make a list of three quotations or definite allusions to incidents that might be used as illustrations of your idea.

ASSIGNMENT 14

Write a paragraph, developed by means of instances or illustrations, in which you make clear some thought of your own about a book that you have read recently.

3. Making a Recitation

A recitation is usually an oral paragraph. In making a recitation you may use all the devices that we have discussed in making paragraphs. You may explain a statement, show causes for a statement, compare thoughts or ideas, or use illustrations. The way in which you do this, however, may make your recitation an excellent one or a very poor one.

First, stand straight, on two feet, away from desk or chair. An alert position suggests an alert mind.

Second, speak clearly. Clear thinking loses its effectiveness if expressed in a weak, inarticulate voice.

Third, answer in complete sentences. Often it is well to

repeat at the beginning of your answer the essential part of the question. You may be asked, "Why do you consider Rebecca the heroine of *Ivanhoe?*" Your answer may begin, "Rebecca seems to me to be the heroine of *Ivanhoe* for two reasons." Here you have repeated the important idea in the question and have also suggested the parts in your answer. We are eager to know your two reasons. You may continue, "She has a more important part in the plot than Rowena, and she is a more clearly developed character." This is a good beginning, but if you stop here, your recitation is incomplete.

Fourth, answer fully. You have presented two thoughts, but you have not made us realize their truth. You make necessary another question, "Why do you think she is more important to the plot?" After you have answered that question, you must again be asked, "Why do you think that she is a more clearly developed character?" If you ask yourself both these questions and answer them in your recitation, you will be reciting very satisfactorily. In other words, your hearers will be satisfied if you develop your thoughts in paragraphs.

Below is a stenographic report of part of a recitation made by pupils in a tenth-year class. Judged by the third and fourth points just given, which are the good, which the poor, recitations?

Teacher. How does Shakespeare's Caesar differ from the Caesar you have imagined?

Thomas. I thought this Caesar was very different. When I read Latin, I thought Caesar was a big, imposing man. Shakespeare's Caesar is half sick, and not half as imposing as I should imagine him to be, and he is superstitious.

Teacher. Where do you find evidence of his superstition?

Nina. I don't think he was superstitious. Calpurnia was. If he had been superstitious, he would not have gone to the Capitol.

David. He sent to find out from the sacrifices what he ought to do.

Grace. I think Caesar had an unfirm mind and could be easily changed by others. For instance, when Decius flattered him, he decided to change his mind and go to the Capitol.

Margaret. He was self-conceited too. He compares himself to a lion and says that he is the stronger of the two. I think that shows

conceit. And when he compares himself to the northern star, he shows conceit.

Gladys. He hasn't really much stability. He is easily led by others.

Teacher. Who can cite an instance of firmness in Caesar?

Betty. When he was at the Capitol and they were trying to argue with him about the banishing of Cimber's brother, he said that he was constant to keep him banished.

Constance. I think Caesar was brave. When Caesar decided to go to the senate house after Calpurnia had told him her dreams and thought something bad was going to happen, he was brave. He put all those ideas aside and went.

William. I thought Caesar changed his mind because he was afraid of what people might say. Decius told him, too, that they were going to give him a crown that day, and he thought if he did not go they might change their minds.

Richard. Caesar showed that he was a brave man when he was talking to Antony about Cassius. He spoke of Cassius's being so sly and went on to say that he did not fear any man. He said, too, "Cowards die many times before their death. The valiant taste of death but once."

Harry. I think that is just what he says. It's nothing that he does. He might say anything and not mean it.

ASSIGNMENT 15

Many of these recitations, as you see, are very incomplete. In the discussion form was often forgotten. Certain ideas about Caesar have, however, been developed. See if you can formulate a clearly expressed complete answer to the question: *What are the characteristics of the Caesar in Shakespeare's play?*

ASSIGNMENT 16

Make out a set of five questions on some lesson in literature, history, or science. Let each be the kind of question that will call for a short paragraph in answer.

ASSIGNMENT 17

Plan questions for a review of some piece of literature that you have been studying. In class select the best questions or topics from those brought in. List them on the blackboard. Prepare to recite clearly upon each.

Writing an examination. In making a recitation you summon the information that you have and try to apply it intelligently to questions that are asked. An examination

is really a written recitation. It has, however, certain advantages over a recitation. You have a chance to think your answer through and to plan it carefully before writing. You can eliminate unnecessary words and you can use facts and ideas that you might not have time to think of in your oral answer.

The best practice in beginning an examination is to look through all the questions first and estimate the proportionate amount of time to be given to each. You should then keep this approximate time schedule in mind as you proceed.

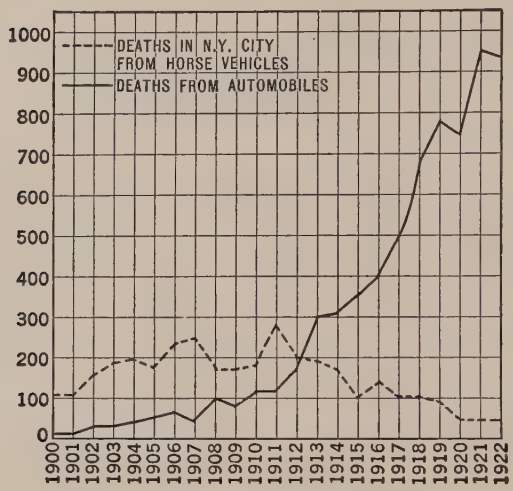
As you prepare to answer the first question, read it again carefully. Decide exactly what information it calls for. Plan how you will arrange that information, what illustrations, if any, you will use. Proceed in this way with each question.

Now, if you have planned well, you should have a few minutes for revision. In this time read your work as if you were the teacher, seeing its flaws. Note any omissions, and if possible, supply the information needed. Correct misspellings and faulty punctuation. Such revision is a very important part of the writing of any examination.

4. Measuring One's Own Progress

Recording one's progress by graphs. One often finds that a drawing or diagram makes an uninteresting or difficult statement easy to remember or to understand. You may already have used diagrams to explain the relation of parts of a machine or to make clearer some other topic that you were explaining. The graph is a drawing that is planned to show by lines certain relationships. The two graphs on page 192, for instance, indicate at a glance the relative number of accidents from two sources in certain years and the way that government expenses are proportioned.

In a similar way you may record your own progress or that of your group. Your own record in successive grammar tests, for instance, might look something like the figures on page 193.


DEATHS IN N.Y. CITY FROM HORSE VEHICLES
DEATHS FROM AUTOMOBILES
1000
900
800
700
600
500
400
300
200
100
0
1900
1901
1902
1903
1904
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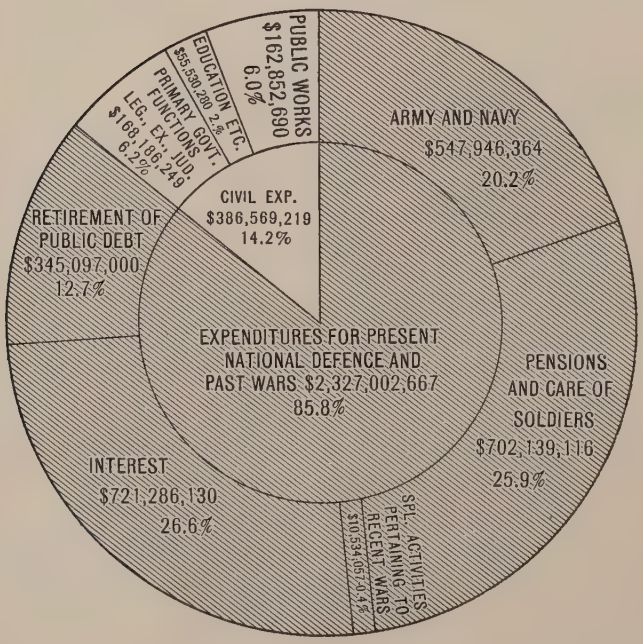
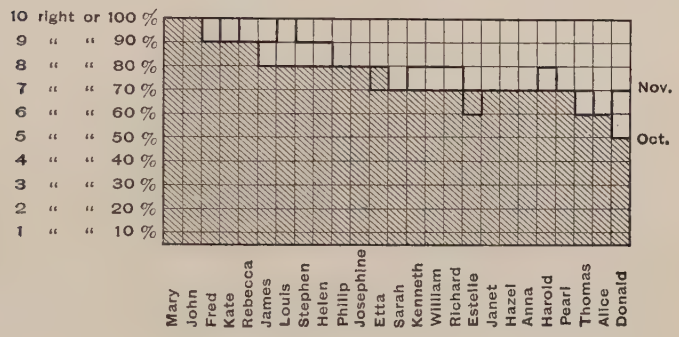
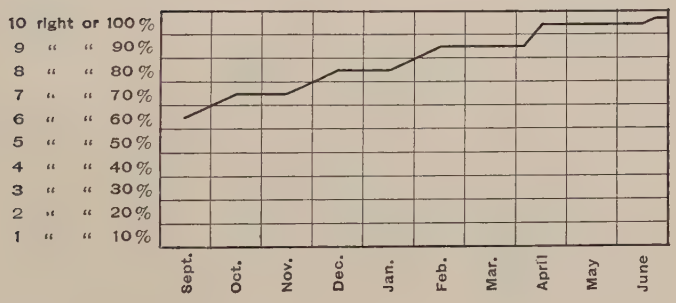

PUBLIC WORKS
$162,852,690
6.0%
EDUCATION ETC.
$55,530,280 2.%
PRIMARY GOVT. FUNCTIONS
LEG., EX., JUD.
$168,186,249
6.2%
CIVIL EXP.
$386,569,219
14.2%
ARMY AND NAVY
$547,946,364
20.2%
RETIREMENT OF PUBLIC DEBT
$345,097,000
12.7%
EXPENDITURES FOR PRESENT NATIONAL DEFENCE AND PAST WARS $2,327,002,667
85.8%
PENSIONS AND CARE OF SOLDIERS
$702,139,116
25.9%
INTEREST
$721,286,130
26.6%
SPL. ACTIVITIES PERTAINING TO RECENT WARS
$10,534,057 0.4%

This chart shows the individual record of each pupil in the class. If you prefer not to write the names of pupils in this way, each may have a number which will be substituted for his name. The shading may be put in lightly in color. When a later test is taken in the same subject,

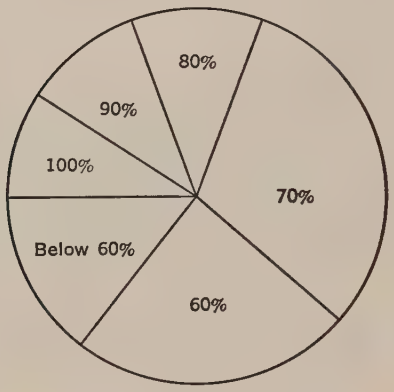


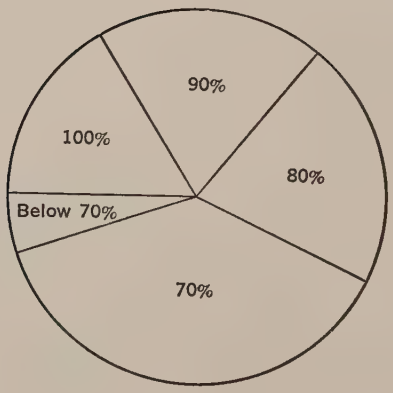


two contrasting colors may be used, one to show progress and the other to show retrogression. Thus the same chart may serve for two or more tests. Sometimes a heavy line may be run along the edge of the graph and the date of the record placed on the right-hand side, as illustrated above. By this means you can gauge your progress.

The other type of chart may be used to show the pro-

portion of the class who are receiving different percentages, and to show the improvement of the class as a whole.





CHAPTER VII

USING ENGLISH TO CONVINCE OTHERS

1. In Expressing Opinion
2. In Conducting a Meeting and Debating

We are always expressing opinion. We think that Dan would make a good baseball captain, we think that there should be more variety in the food offered in the lunch room, we wish that we had more study hours in school and less homework — all these things we discuss with our friends. Sometimes we try to convince some one, to bring him round to our way of thinking; sometimes we merely talk for the fun of it. Whether we wish to persuade others or merely to air our own opinions, we shall speak much more effectively if we think of the way we put our ideas together.

1. Expressing Opinion

Dan would make a good captain. "Why?" some one asks.

First reason = Everybody likes him.
How do you know? What evidence?

Second reason = He is a good player.
Allude to his work in different positions.

Third reason = He can manage others.
How has this been shown?

Fourth reason = He has school and team spirit.
Can you give evidence of this?

ASSIGNMENT 1

Plan a theme, oral or written, on one of the following topics or on a topic of your own. Work out a definite plan similar to

those suggested below. If possible, give your theme orally; if not, write it.

1. Why I like a —— car. (*First, second, third points of superiority.*)
2. Advantages of the camp I go to. (*First, second, third advantages.*)
3. Books I used to like. (*My first favorite — why I liked it; my next; my present feeling about these books.*)
4. Different ideas about motion pictures. (*My parents' ideas; my friends' ideas; my own ideas.*)
5. Why I should like to be a ——. (*What occupation do you like?*)
6. The kind of assembly I like.
7. The advantages of owning a radio.
8. Being the youngest. (*Advantages and disadvantages.*)
9. How I would have changed myself (*or my childhood*) if I could.
10. Prohibition (*or some other public question*) as I see it.

Arguing. In these themes we have expressed our own opinion without regard to any one else. Have you ever heard two people expressing conflicting opinions? Perhaps you have heard boys or girls, with voices raised and faces reddening, discussing some difference. "Oh, stop arguing about it," you may have said in disgust. Again you may have said of some committee meeting, "They all began arguing, and nothing was done." Now, why has the argument in these cases resulted in losing tempers and accomplishing nothing? Usually such procedure means that no one has really argued. The question may not have been debatable; more probably the debaters had not analyzed their question to find out just what they must prove to convince their opponents; still more probably they were not offering real proof. The discussion became some variation of "He did" — "He didn't" — "We can" — "We can't."

Stating the question. The first step in true argument is stating the question clearly. To the inexperienced this sounds easy, but it requires thoughtful care. Suppose, for instance, you consider the fire drills in your school unsatisfactory. You remark, "We ought to have fire drills

oftener." Your friend replies, "I'd like to see those we have more businesslike. We are too slow." "But we can't hurry in such crowds," some one else objects. Now what is to be argued? After some discussion perhaps you decide upon the statement, "Our present fire drill procedure should be changed." But you all agree to that; it is not debatable. Still the subject contains a source of disagreement. There are different opinions as to the way it should be changed. If you think that forming lines in a double file would remedy much of the present trouble, you may state the subject of discussion in this way: "Our fire drill would be improved by having the pupils pass in double lines." Your opponent must then prove, if he can, that fire drills would not be improved by this means. You are now in a way to make some definite progress in arguing.

The subject about which one argues is sometimes called a proposition, sometimes a question. It may be stated in various ways:

As a question.

Should our school have a two-session day?

As a proposition.

Our school should have a two-session day.

As a resolution.

Resolved, that our school should have a two-session day.

To save confusion in debating we always put the question in the affirmative or positive form, not in the negative:

Right

Our school should have a two-session day.

Wrong

Our school should not have a two-session day.

In planning a question for argument, observe these cautions:

1. Be sure that it is debatable, having two sides.
2. Be sure that it is definite, having no vagueness.
3. Be sure that it is simple, involving only one question.
4. Be sure that is positive in form.

ASSIGNMENT 2

Criticize each of the statements below as a subject for argument. From one of them make a resolution that accords with the suggestions given above.

1. Too long assignments of homework should be prohibited.
2. All high school sports should be prohibited.
3. Every high school pupil should be required to participate in one outdoor sport for which he should receive credit toward graduation, but he should not be allowed to participate in more than one.
4. Our school should not offer a course in mechanical drawing.
5. A yearly fee should be charged for the privilege of using books from the public library, and pupils should be required to buy school books from the school they attend.
6. All persons should study Latin.
7. Every one should study his lessons.
8. Immigration should be restricted.
9. Military training is a good thing.
10. We should try to prevent ill-feeling between races.

2. Conducting a Meeting and Debating

ASSIGNMENT 3

Organize your class into a public meeting. The teacher or the class president may receive nominations for a chairman. As soon as he is elected, he takes the chair and conducts the discussion. He will first read the question for discussion. A member of the class, wishing to speak, rises and addresses the chair by saying, "Mr. Chairman." The chairman recognizes the speaker by pronouncing his name — as "Fred Clark." If two speakers address the chair at the same time, the chairman may recognize whichever he prefers. When the speaker has been recognized, he gives his point of view in regard to the question to be discussed.[1]

Probably you have a question that you wish to discuss. If not, one of the following suggestions may interest you.

[1] For further discussion of parliamentary procedure, see Roberts's *Rules of Order*.

1. We should give a school party for new students.
2. All themes in high school should be written in class on a subject prepared for at home.
3. All clubs and extracurricular activities should be open to freshmen in our school.
4. The school day should be sufficiently long to permit all study assignments to be finished in school hours.
5. Our school should have some form of student government (or should change in some definite way its present form).
6. No student should be permitted to hold more than one important school office at one time.
7. Motion pictures should be used as an aid in the study of English literature.
8. Pupils who have study periods at the end of the school day should be dismissed.
9. Students should be allowed to play on athletic teams in interschool games regardless of their academic standing.
10. Pupils in public schools should provide their own textbooks.

Minutes of a meeting. In any meeting of a group one usually likes to keep a record of what points of view are expressed and what action is taken. Such a record, usually written by the secretary if the group is organized, is called the minutes of the meeting. If the group is not organized, the chairman appoints a secretary *pro tem.* The secretary takes notes during the meeting and after it is over writes a report of the proceedings. These minutes are usually read at the beginning of the next meeting of the group. Minutes of a meeting should give in the first sentence the time, place, and date of the meeting. Following this should come a clear, readable statement of what happened. Below is an example of minutes kept for a class meeting.

A meeting of the senior class called by the president was held in Room 401 at 3:30, Tuesday afternoon, October 30, 1928. The meeting was called to consider the desirability of giving a party for the freshman class. Miriam Thomas pointed out that the party given to us by the sophomore class of last year was very enjoyable. It made us feel more as if we were a part of the school and helped us to get acquainted with people in the other class. She thought that we should give a party and in this way help to make such an affair

a custom of the school. The class treasurer reported that there is only $4.85 in the treasury.

It was finally moved and carried unanimously that the class give a party to the incoming class and tax members of our own class twenty cents apiece to cover the expenses. The advantages of two dates were discussed, November 16 and December 7. It was voted to give the party November 16 at eight o'clock in the gymnasium.

A committee of three was elected: Warren Hewett, chairman; Janet Young, Mildred Sanderson. This committee was empowered to name such sub-committees as they shall find necessary.

Some discussion followed as to the best means of entertaining the freshmen. Several original suggestions were made. It was moved and carried, however, that definite planning of the program be left to the committee. The chairman stated, however, that members of the committee will be glad to receive written suggestions from members.

The meeting adjourned at 4:50.

AUSTIN MARTIN,
Secretary

Finding the issues in a question. As you will see in any well-directed and satisfactory discussion, the arguments center on one or two points about which the sides definitely disagree. Suppose we are discussing the question: Should all high school subjects be elective? Some people will say, "Pupils in any school take greater interest in subjects of their own selection than in those chosen for them. They also gain a feeling of responsibility in making the selection. Different students have different needs. When they reach high school, they are old enough to realize their needs and to select the subjects best adapted to fill those needs." Now just here is where people on the other side of the question will disagree. "Certain subjects," they will say, "are essential for students planning for certain colleges or for certain careers. Older people know better what students need. If courses are hard or uninteresting, pupils will not, of their free will, select such subjects even if they know that they need the work." Opinions clash as to whether pupils will select what is best for them and as to who knows best what students need. On the settlement of these points of conflict, or *issues*, rests the decision of the entire question.

NOTEBOOK SUGGESTION 1

State clearly two points of disagreement or issues which should arise in the discussion of each of the following questions.

1. Creditable scholarship should be requisite for membership on any athletic team.
2. Credit toward graduation should be given for extra-curricular activities in high school.
3. The United States should admit any intelligent, healthy person of good morals who wants to come into this country.
4. India should have home rule.

Planning for a debate. In debating we usually have a team of two, three, or even four speakers to uphold the truth of the statement to be debated. These are said to be on the affirmative side of the question. An equal number try to disprove the proposition, and they are said to be on the negative side of the question. Members of each team usually meet to discuss the question, find the issue upon which the argument hinges, and consider the means of proof. Often the captain of each team assigns definite points, or lines of argument, which the different members are to prepare and to present at the debate. In debating the members of each team speak in a prescribed order. The first speaker for the affirmative is followed by the first speaker for the negative, the second for the affirmative by the second for the negative, and so on.

Usually a presiding officer, or moderator, states the question and the number of minutes allowed each speaker. He then introduces the first speaker, as "John Ames, first speaker for the affirmative." When the time allotted the first speaker is up, the moderator strikes his gavel as a signal, and the speaker must stop at once. Speakers may arrange to have a warning given a minute in advance to allow the debaters to bring their speeches to a suitable close. The moderator announces each speaker in turn. When all have spoken, he states that an intermission of a certain number of minutes is to be allowed in which the teams may prepare their rebuttal.

Rebuttal. The rebuttal consists in answering, or refuting, the arguments of the opposing team. This may be done by pointing out weaknesses in the arguments given or by calling attention to arguments that outweigh those of the opponents. In rebuttal each speaker takes the utmost care to preserve a courteous attitude toward his opponents. He usually refers to them as "my worthy opponents" and even when he is attempting to hold their argument up to ridicule, he is dignified. He may say, "My worthy opponents can hardly have realized" or "must have overlooked the fact that" certain statements detrimental to their side of the case are true. New arguments should not be introduced in the rebuttal, but arguments stated earlier may be referred to and emphasized. In the rebuttal the order of the speakers is usually reversed. The last speaker for the negative, who has closed the main argument, begins the rebuttal, and the first speaker for the affirmative, who began the main argument, closes the rebuttal.

Judging a debate. Impartial judges may be appointed before the debate begins. These judges consider carefully the arguments that are advanced, the effectiveness of the speakers in their use of English and in their delivery. When the debate is over, they may confer and render a joint decision, or they may without reference to each other submit their individual ballots to the presiding officer who announces the decision. This decision is likely to be most just when the judges have some definite plan for rating different excellences. A good working scheme for judging debates is this:

Argument	30%
English	15%
Delivery	15%
Rebuttal	40%

Rebuttal counts heavily because it shows real knowledge of the question and ability to apply that knowledge effectively.

Finding material for a debate. Subjects for debate abound in your discussions of school affairs and in the vari-

ous newspapers and magazines. Cultivate the habit of reading the editorial page of some good newspaper. You will find there discussions that suggest topics for debate. Certain weekly publications give both sides of many questions that grow out of current events.

As soon as you have decided upon the question, gather all the information you can find. If the topic is one of general interest, you may find through the *Readers' Guide* magazine articles that give valuable information, points of view of different authorities, or statistics that may be useful. Remember, however, that your success as a debater depends upon your ability to find the issues and to use your information in arguments that center upon these crucial points.

NOTEBOOK SUGGESTION 2

Below are topics for debate which offer opportunity for study and investigation. Decide upon one. Collect as much pertinent information as possible upon the question. Write in your notebook topics that should be discussed and references to sources in which further information can be found.

1. *Resolved*, That the Philippine Islands should have complete self-government at once.
2. *Resolved*, That the United States government should own and operate all the mines in the country.
3. *Resolved*, That the United States was justified in making war upon Mexico in 1848.
4. *Resolved*, That immigration into the United States should be further restricted.
5. *Resolved*, That street railway cars should be abolished in favor of motor busses.
6. *Resolved*, That the manufacture of firearms should be restricted by law.
7. *Resolved*, That the posting of advertisements upon billboards along the highways should be prohibited.
8. *Resolved*, That the employment of children under fourteen years of age should be prohibited by Federal law.

What makes good evidence? If you saw your pen in your desk just before your English class, but did not find it there

directly after that class, there would be strong indication, or circumstantial evidence, that you or some one else must have taken the pen from your desk during the English class. You do not remember taking it yourself, nor did you see any one else take it. You have no direct evidence.

Your neighbor, seeing you searching for the pen, says, "I saw you put it in your pocket just before you started for your English class." Here is direct evidence of an eyewitness. But there is a possibility that he saw you take it as you started for the history class that preceded your English, or he may have confused what he saw yesterday with what

he saw today. Some one else says, "I put on the teacher's desk a pen that I found in the hall. It may be yours." If you find your pen on the teacher's desk, you accept the statements of these two witnesses. They seem fairly conclusive evidence that you put the pen in your pocket absent-mindedly and in some way dropped it out as you were passing through the hall to your class. What other possible explanations might come to your mind if you had reason to distrust the statement of either of these witnesses?

Much evidence is circumstantial. The pen might have been found in the desk of your neighbor. Yet the neigh-

bor may be perfectly honest and declare that he did not know that the pen was there. His known character may make you wholly unwilling to believe the very unpleasant implications that lie in this circumstantial evidence. He may, in his turn, find circumstantial evidence. All your books from the class preceding English are piled in his desk on top of his. His own pen, a better one than yours, is in his pocket. Here circumstantial evidence points to your having mistaken his desk for your own when you hurried into the room before the English class. We must be very careful in our use of circumstantial evidence. It is almost never conclusive. Most detective stories are based upon mistaken conclusions drawn from circumstantial evidence.

Evidence that comes from direct observation, such as that of the student who saw you put your pen in your pocket, varies in value. If this student has a reputation for honesty and is naturally observant and accurate, his statement weighs heavily as evidence. If he is dishonest or carelessly inaccurate, it has little value.

When we wish to use the statement of some authority in support of some argument, we must consider the value of that authority. Is he unprejudiced? Has he definite knowledge? Census reports will make excellent authority in settling a question as to whether the population of your state has increased or not. A specialist's statement in regard to a disease or a jurist's as to a question of law may be authoritative. On the other hand the report of a superficial or an inaccurate or an uninformed observer may be worthless.

CLASS DISCUSSION

The ability to weigh evidence will help us in debating. It will also prevent our being misinformed and prejudiced by unreliable newspapers and untrustworthy speakers Whose evidence should carry most weight in each of the following cases? Why?

1. An automobile collides with a street car.
   Witnesses:
   a. The driver of the automobile.
   b. The conductor of the street car.

c. The motorman of the street car.
d. Passengers on the car.
e. A pedestrian who was within five feet when the collision occurred.
f. A traffic officer forty feet away.

2. A baseball player on third base is declared out although he seemed to be safe.
   a. The player declared out.
   b. The umpire.
   c. The spectators.
   d. The third base man.

3. A certain school is the best one for me to attend in preparing for a business career.
   a. The business agent of the school.
   b. The principal of the school I now attend.
   c. My father, who has been investigating the work of different schools.
   d. Two of my friends, one of whom has graduated from the school in question, one from another.
   e. A business man in my city who employs graduates of several different schools.

4. A certain patent medicine will be beneficial to me as a tonic.
   a. The druggist who sells the medicine.
   b. The physician who has treated me during the illness from which I am recovering.
   c. A neighbor who once took this medicine.
   d. A chemist who has analyzed various medicines, this included.

5. American direction of affairs in the Philippines is unnecessary.
   a. The governor general of the Philippines.
   b. A native Filipino merchant.
   c. An American tourist who has spent six months in the islands.
   d. The editor of a newspaper controlled by American capital.
   e. A member of the Philippine Assembly.

6. The present administration has been very economical.
   a. A newspaper supporting the administration.
   b. A newspaper opposing the administration.

c. A Congressman of the opposite party who attacks the administration for failure to make needed expenditures.

d. A non-partisan magazine comparing the treasury reports of the present administration with those of the two preceding administrations.

e. A Senator desiring reëlection, who is making a campaign speech.

Kinds of argument. A common way of arguing is to show truths from which a conclusion must naturally be drawn. For instance we find on good authority that certain countries which the United States has taken under its protection have been greatly improved in sanitary conditions. We conclude that the United States improves the sanitary conditions of countries under its control. Of course our conclusion would be worthless if we based it upon only one instance, especially if our opponent could find another instance in which it was not true. To be really sure of this general statement, we must find out about sanitary conditions in each of the countries that the United States has had under its control. When Saladin declared that it was impossible for water to exist in a solid state, he was drawing a conclusion from his own observation in hot countries. His mistake lay in refusing to accept the authority of others about climates of which he knew nothing. Similar false conclusions are being drawn constantly. We must be alert to detect them in our own arguments and in those of other people.

NOTEBOOK SUGGESTION 3

What logical conclusion may be drawn from each of these groups of statements? In which might different conclusions be possible?

1. Our team has won every game this season. Our opponents on Saturday are no stronger than previous opponents.

2. Copper burns with a green flame. Our driftwood burns with a green flame.

3. Last year the freshman class gave a play that was very successful. We have as much talent and enterprise as they.

4. Astronomers found by observation that the planet Mer-

cury was drawn slightly out of its course at a certain point. Planets attract each other. They decided that in outer space, unseen by them, there must ——

5. Huxley states that a substance in every way resembling chalk is now forming on sea bottoms. Chalk beds contain fossils of marine animals. He concludes that chalk ——

NOTEBOOK SUGGESTION 4

Write three groups of statements from each of which some logical conclusion may be drawn.

Sometimes when arguing we apply to the proof of our particular question some general truth that we have accepted. A west wind, for example, has always in our experience been a clearing wind. We decide, when the wind comes from the west, that we shall have clearing weather. If, however, we move to another part of the country, we may find a west wind bringing rain. When we apply a general truth, we must be sure that it is founded upon sound and extended observation, like the conclusions we were discussing above, and we must be sure that the truth applies to the question at hand.

We often see illogical conclusions in advertisements or newspaper comments. We hear them in the conversation of our associates. If we become alert, we shall doubtless detect the same lack of logic in some of our own reasoning. A simple illustration of such illogical thinking may be found in the advertisement of a certain brand of soap. A beautiful face is pictured, and below it you read the statement: You, too, may be lovely; use —— soap! If you are thoughtful, you realize that there are two false deductions implied here. The soap alone did not make the pictured face beautiful. Even if it did, however, there is no evidence that your complexion is precisely like the one pictured and will be benefited by the same treatment.

NOTEBOOK SUGGESTION 5

Look through the advertisements in some weekly magazine and find two that you consider illogical. Paste them into your

notebook and write underneath your reasons for considering them illogical. Be constantly on the alert to discover others. Here is a chance to sharpen your wits.

Fallacies. Faults in reasoning which make statements unsound are called fallacies. A fallacy may be due to drawing conclusions from too little observation, to making a conclusion that does not follow logically from the evidence, or to applying some truth where it does not fit. Fallacies are often so concealed that, although we feel something is wrong with the argument, we find difficulty in explaining exactly where the trouble lies. Success in rebuttal depends largely upon acuteness in detecting fallacies and skill in exposing them.

CLASS DISCUSSION

Show clearly where lies the fallacy, either stated or implied, in each of the following statements.

1. Edison, who is said to sleep only four or five hours, is a great inventor. It is absurd to say that I should sleep eight or nine hours.
2. Five of my friends advise me to go to a certain camp. Two advise against it. Since the majority approve, I should go.
3. I have never had the measles; therefore I never shall have them.
4. Girls can't understand baseball. I tried to teach my sister the game, but she doesn't know any more about it than before I began.
5. No, I'm not driving too fast. No accident has ever happened on this road.
6. You'll not enjoy that club. I went to one of the meetings last year and didn't find it very interesting.
7. Oh, you've walked under a ladder. You'll have bad luck.
8. It's no use trying again. I tried last year and I failed to pass.
9. It wasn't fair to make me pay for the window. Fred was just as much to blame as I was. No one saw him, though.
10. All the clerks in that store are rude and unaccommodating. Twice last year I had unpleasant experiences there.
11. Our concern has been doing business for fifty years with-

out loss to an investor. No investor will ever lose a cent by following our advice.

12. Here is another account of a crime committed by an alien. All foreigners should be excluded from our country.

13. Have you read Pupin's *From Immigrant to Inventor?* In that book you see what wonderful people immigrants are. There should be no restriction upon their admittance to America.

14. She broke a mirror Saturday. Today she lost her pocketbook. She's bound to have bad luck for seven years.

15. My sister is a very successful amateur actress. I look like my sister. I should be given a more important part in the school play.

16. My father did not graduate from high school; yet he is a successful business man. There is no need of my going to high school.

17. You should take our course in memory training; see our long list of testimonials.

18. It is sure to rain Commencement Day. It has rained every Commencement Day for three years.

19. The date we had planned for was Friday. When I looked at the calendar, I found that Friday would come on the thirteenth of the month. Something unlucky would have been sure to happen. I changed the plan.

20. The air belongs to nobody. Wireless messages travel through the air. Therefore no power has any right to forbid my sending messages whenever I please.

In most debates the question *why?* and the answer *because* play a very important part. *Why* should our school have a longer session? *Because* pupils can prepare their lessons better in school than at home. *Why* do we expect our team to win in this football game? *Because* our men are heavier and have had better training than our opponents. In each case we are giving causes for the change or result that we desire or expect. To convince our hearers we must make sure that our causes really will produce these results; that pupils, for example, really will study better at school than at home. We shall doubtless refer to conditions at school that help study, conditions at home that hinder study. We may refer to evidence in our own experience or we may question every member of the class or in some

other way obtain authoritative information. In this sort of reasoning we must be constantly on our guard to see that a cause will produce the effect we claim for it and no other.

CLASS DISCUSSION

What fallacy do you find in each of the following arguments?

1. James was not at the party. He must be sick.
2. The teacher is down on me. He failed me last term.
3. Dick has no school spirit. He hasn't gone out for anything in athletics.
4. It will probably be hot tomorrow. It always is on circus day.
5. Mary didn't have a very good Latin lesson today. She must have gone to the party last night.
6. I can't find my book. Some one must have taken it.
7. Margaret has gone to school without her rubbers. It is raining, and she will surely catch cold.
8. That man's family must be thriftless. He makes good wages, but they always seem to be poor.
9. George must have a grudge against me. He wouldn't vote for Jackson for class president as I wanted him to.
10. Tom won the tennis championship last year. He will probably win the swimming trophy.

Arguing by examples. If we were arguing for the adoption of a certain form of student government in our school, we might present various reasons why it should prove successful and still fail to convince our audience. "Has this plan proved successful elsewhere?" some one might ask. If we can show that our proposed plan has been successful in schools very similar to ours, we shall go far towards winning our argument. Our hearers see that results should be the same in two cases where the conditions are practically the same. Such reasoning by example is called argument by analogy. In this kind of argument the example cited must be exactly parallel to the case in discussion. We may argue, for instance, that since Mary and Louise are similar in tastes, in disposition, and in ability, if Mary succeeds as a designer, Louise is wise in planning for the same profession.

On the other hand, the argument that since John was a brilliant student in Latin his sister should excel in that study is fallacious, for John and his sister may be very unlike in tastes and abilities. No analogy is sound unless the two cases compared can be shown to be alike in every particular that concerns the argument.

NOTEBOOK SUGGESTION 6

In a clear statement indicate the fallacy in each of the following cases of reasoning by analogy:

1. You will not succeed in getting Mr. Y. to contribute anything to the scholarship fund. He refused to give anything toward our new baseball field last year.
2. Universal military training is the best safeguard against war. Look at Switzerland.
3. You will enjoy that play. Mother saw it in New York last winter, and she was enthusiastic over it.
4. The game of cricket would be popular if introduced in American schools. It is very popular in England.
5. Our schools should have outdoor swimming pools. In Pasadena, California, pupils derive great benefit from an outdoor pool.

Which of the fallacies on pages 209–211 are due to false analogies?

CLASS DISCUSSION

Suggest a sound analogy for five of the following statements:

1. A course in music will benefit me.
2. The United States government should (or should not) operate the railroads.
3. The money for a new Boys' Club building can be raised in a year.
4. A prize for success in canning should be offered to the girls in our school.
5. San Diego will become one of our large seaports.
6. The girls of our school should organize a baseball team.
7. Our town should maintain tennis courts for the use of high school students.
8. I should plan to become a physician.

NOTEBOOK SUGGESTION 7

In arguing for or against the truth of the following statements what arguments should be used? Choose two of the statements that seem to you readily debatable. State clearly two, if possible three, arguments on the affirmative and an equal number on the negative of each of the two questions.

1. Football is an excellent sport for boys of high school age.
2. A poor boy is more likely to succeed than a rich boy of the same mental ability.
3. Stamp collecting is a waste of time.
4. Boys and girls should own their own books instead of using library copies.
5. You can have a good time without knowing how to dance well.
6. One should patronize his neighborhood stores.
7. High school students should read the daily papers.
8. Spanish should be taught in all high schools.
9. Boys should receive instruction in cooking.
10. Students should choose their vocations before leaving high school.

ASSIGNMENT 4

Bring into class three interesting debatable propositions. These may come from your conversation with others or from your reading in newspapers, magazines, and books, including textbooks.

ASSIGNMENT 5

From the propositions brought in for Assignment 4, select the best. Divide the class into a series of teams, some taking the affirmative, some the negative of the questions chosen. Prepare and give a series of debates.

CHAPTER VIII

USING ENGLISH TO DO BUSINESS

1. In Performing Office Duties
2. In Writing Business Letters

Really all of us are now in business. Both at home and here at school we are performing in a more or less satisfactory way jobs of different sorts. Business, which we think of as associated with offices and typewriters, filing systems and bookkeeping, is, after all, merely doing jobs of different sorts. We learn in school to rely for the accomplishment of business upon the person who has understanding, courtesy, and energy. These same qualities are absolutely essential to one's success in office work. Very important in making these qualities felt is the ability to use English clearly, courteously, and directly.

1. Performing Office Duties

Delivering messages. One of the earliest jobs in any one's business career is that of delivering messages. Skill in this type of work often indicates capacity for still greater responsibility. Elbert Hubbard's essay, "A Message to Garcia," gives an idea of how much importance often attaches to this apparently simple work of delivering messages.

Here are certain requisites for success in this work:

1. Be alert. Hear the first time, and hear accurately.
2. Be prompt. Deliver the message without delay whether you think it important or not.
3. Be exact and concise. Be sure to give all the facts and try to create the impression that the original speaker desired to give.

CLASSROOM PRACTICE 1

Select three students to act as attendants. Let the teacher or members of the class give to each a different message. Let the messengers withdraw for a moment and then one at a time deliver to the class the messages given them. Judge these as to accuracy, clearness, and courtesy.

CLASSROOM PRACTICE 2

Prepare to give the class a brief, clear explanation of how to perform some experiment in science, how to play some game, or how to make some article.

CLASSROOM PRACTICE 3

As these explanations are given in class, let students listen without taking notes. Now let one of the listeners give the explanation as clearly and accurately as it was originally given.

CLASSROOM PRACTICE 4

Dramatize an office scene. Let a student represent a manufacturer, a doctor, a lawyer, a real estate agent, or some other person who has an office assistant. Let another student represent the assistant. Let the employer direct the assistant to telephone to some company, ordering certain supplies. Let the assistant find the number of the company and give the order. If a question arises as to the quality desired or a possible substitution for discontinued stock, let the clerk obtain the needed information, disturbing his employer as little as possible in the process.

Answering the telephone. A company is often judged by the manner in which its telephone calls are answered. The attendant who speaks clearly in a distinct, pleasantly courteous voice has already made a favorable impression upon the caller. In answering a call one should first give the name of one's company or office, as "The Edison Light and Power Company" or "Mr. Stone's office," never merely "Hello."

If the person who called you has a complaint, try to adjust it by connecting him with the right department, giving him any information that may help to clear up a misunder-

standing. If it will take some time to investigate the complaint, take his number and call him back when you have made the investigation. Try to put yourself in the place of the person calling and let him feel that you are personally interested in making the adjustment he desires. Do not go to the extreme of officiousness, but remember that courteous dignity can have a helpful spirit behind it, a spirit that will make friends for the company.

CLASSROOM PRACTICE 5

You are answering the telephone for any company that you choose. Members of the class in succession make inquiries, complain of mistakes in bills, of delayed orders, or mistakes in shipments. Others may place new orders or carry on whatever business seems to them fitting to the company chosen. After you have answered several telephone calls, another member of the class becomes the attendant in your place and you have your turn at telephoning. After three persons have acted as attendant, let the class comment upon the work of each.

Meeting callers. Often, if you are an office attendant, you will meet people who you feel sure must not be allowed to take your employer's time, others with whom your employer is eager to talk. You will meet people with complaints, people who want to sell something, people who may become valued customers or clients. Here tact, quick perception, and good judgment are of the utmost importance. You represent the firm and must, therefore, be dignified and quietly businesslike. You must at once give the caller the realization that his needs are being cared for and yet protect the time of your employer. If you can answer a query satisfactorily or send a caller to the proper department, making him feel your interested coöperation, you are performing real service.

CLASSROOM PRACTICE 6

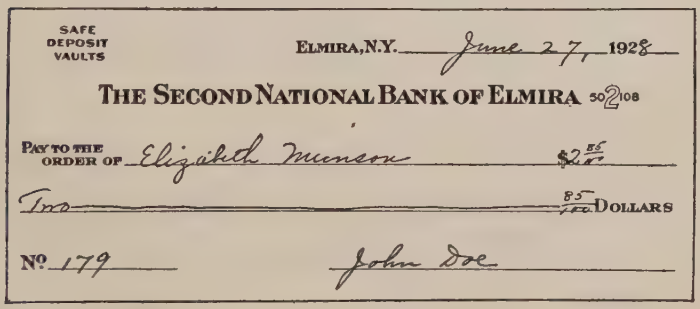
Dramatize a situation in some office. Let one student represent the office attendant. Others may be callers of different sorts. The attendant should not know beforehand what each student represents, but should take the name of each caller and

try tactfully to discover whether the errand can be attended to at once by the attendant himself or whether it necessitates consultation with some higher official.

This exercise may be varied by having different business houses and different occupations represented. It should be repeated sufficiently to give practice to all.

Business forms. Every business man constantly uses certain business forms. He makes out checks and receipts; he sometimes sends telegrams; he often writes or dictates business letters. A student should know the correct business forms to be used.

A check is made out on a printed form given by the bank that carries your account. Below is an illustration of the correct form. Notice the fact that the written figure begins close to the end of the line and that a written line connects the words with the fractional amount. This line is designed to prevent any possible changing of figures by a dishonest person.


SAFE DEPOSIT VAULTS

ELMIRA, N.Y. June 27, 1928

THE SECOND NATIONAL BANK OF ELMIRA 50/108

PAY TO THE ORDER OF Elizabeth Munson $2 85/100

Two 85/100 DOLLARS

No. 179 John Doe

Some firms prefer to have payments made by money order. These are sent through the post office, and there can be no doubt of their value. A person wishing to send money makes out a blank like that on page 218. He then pays the post-office clerk the amount of money that he is sending and the fee for service — five to twenty-two cents, varying according to the amount sent.

Receipts are not given frequently now, because a canceled

Form No. 6001 o5—7155

POST OFFICE DEPARTMENT

THIRD ASSISTANT POSTMASTER GENERAL

DIVISION OF MONEY ORDERS

No. _____

Stamp of Issuing Office

The Postmaster
will insert

here _____
the office drawn on, when the office named by
the remitter in the body of this application is not a Money Order Office.

Spaces above this line are for the Postmaster's record, to be filled in by him

Application for Domestic Money Order

Spaces below to be filled in by purchaser, or, if necessary, by another person for him

Amount

_____ Dollars _____ Cents

Pay to Order of } _____
(Name of person or firm for whom order is intended)

_____

Whose Address is } No. _____ Street

Post Office } _____

State _____

Sent by _____
(Name of sender)

_____

Address of sender } No. _____ Street

PURCHASER MUST SEND ORDER AND COUPON TO PAYEE

MONEY ORDER BLANK — OBVERSE

Fees for Money Orders Drawn on Domestic Form

Payable in the United States, including Hawaii, Porto Rico, and the United States Virgin Islands, or in Guam and Tutuila (Samoa); also for orders payable in Antigua, Bahamas, Barbados, Bermuda, British Guiana, British Honduras, British Virgin Islands, Canada, Canal Zone, Cuba, Dominica, Grenada, Jamaica, Martinique, Montserrat, Nevis, Newfoundland, Philippine Islands, St. Kitts, St. Lucia, St. Vincent, and Trinidad and Tobago.

For Orders	From $0.01	to	$2.50	5 cents.
	From $2.51	to	$5.00	7 cents.
	From $5.01	to	$10.00	10 cents.
	From $10.01	to	$20.00	12 cents.
	From $20.01	to	$40.00	15 cents.
	From $40.01	to	$60.00	18 cents.
	From $60.01	to	$80.00	20 cents.
	From $80.01	to	$100.00	22 cents.

Memoranda of Issuing Postmaster:

If order is purchased through Rural Carrier, he will fill spaces below:

Carrier's receipt No. _____

_____, Carrier.

NOTE.—The maximum amount for which a single Money Order may be issued is $100. When a larger sum is to be sent additional Orders must be obtained. Any number of Orders may be drawn on any Money Order office on any one day.

Applications must be preserved at the office of issue for three years from date of issue.

o5—7155 (EDITION FEBRUARY, 1927) GOVERNMENT PRINTING OFFICE

MONEY ORDER BLANK — REVERSE

check, returned to the person who wrote it, acts as a receipt. Often, however, the words "Received payment" or merely the word "Paid" is written at the end of a bill, followed by the signature of the person receiving the money.

Received payment,
James Leonard

A telegram. A telegram often calls for some ingenuity on the part of the writer. A set charge is made for any number of words up to ten. For every word over that number one must pay extra. In writing a telegram, therefore, one omits all unnecessary words and condenses the phrasing as much as possible.

Suppose you were away on your vacation. You had written your parents that you intended to take a certain train and had asked them to meet you at the station. Something went wrong with the engine of the car that was taking you to the station. You were obliged to stop to have the car repaired and you lost your train. There would be no other train for several hours. You would decide to telegraph to your parents. Here is the telegram that you might send.

Missed train. Arrive Union Station nine-thirty Monday evening.

An advertisement. The same care in regard to the number of words used is necessary in writing an advertisement. In a newspaper six words are frequently counted as a line of type. Any fractional part of a line costs as much as a whole line.

ASSIGNMENT 1

a. Think of two situations in which it might seem desirable to send a telegram. Write a suitable telegram for each situation.

b. Write advertisements, one for an article lost, one for something found. Let neither advertisement take more than three lines of type, eighteen words.

Making reports. Often a business man saves time by having a clerk read a long article or a series of letters and

condense the information. Again, if some question like the installing of new machinery is under consideration, a clerk may be asked to investigate the quality and price of goods offered by different firms and to report the findings. Making reports calls for ability to recognize essentials and to make clear statements of these essentials. Such report-making is closely connected with our earlier work in condensing paragraphs and reporting on investigations (pages 79 and 149. Below are a few more suggestions for reports.

ASSIGNMENT 2

Read Elbert Hubbard's "A Message to Garcia," Edward Bok's "Why I Believe in Poverty," Roger Babson's "The Six I's of Success," or some other article suggested by your teacher. Write a few sentences giving the substance of the article.[1]

ASSIGNMENT 3

Here is a chance for you to make a personal investigation and report to your teacher.

1. What do you need most in English?
2. What work in your English course during the past two years has been most beneficial to you?
3. As you look back upon your study of English through the grades and in high school, what part of the work do you remember most vividly? Why?

Give clear, concise information such as would assist a teacher in planning future courses or in arranging individual work for you.

ASSIGNMENT 4

Investigate and make a brief written report upon any one of the questions below.

1. How are our textbooks chosen?
2. What is the condition of athletics in our school today compared to that in the school ten years ago?
3. What is the best place to buy outfits for our baseball team?

[1] See bibliography at the end of the chapter.

4. How is our lunchroom managed? Is it self-supporting? To whom does any surplus go? By whom is any deficit made up?

5. Which industries in our town or city employ most people? Which are the oldest? Which are the most desirable from the point of view of the town's development? Why?

2. Writing Business Letters

Whether we are actually employed in a business house or not, we shall all doubtless have occasion to write business letters. Even now we write letters ordering materials that we need, making inquiries, and doing business of various sorts. Very likely you have already written many, but perhaps you have not been wholly satisfied with them. Worse yet, perhaps the persons who received the letters have thought, "I wish that boy (or girl) would study letter writing."

The busy people who read such letters desire to waste no time in trying to discover exactly what you want. They expect you to follow a certain conventional form in order that attention may not be drawn away from essentials to peculiarities of arrangement. They expect clearness in penmanship, clearness and conciseness in the expression of the writer's thought. After all, your letter is the expression of your own personality. It is pleasant to impress others as being intelligent and well informed.

Parts of the business letter: the heading. In order to make the arrangement of our letters attractive, we should study carefully the form of the five parts of the business letter. The first part is the *heading*. Before deciding where to place the heading, you should consider whether you are writing a full page or only a few lines, whether your margins are to be wide or narrow. Allowing a suitable margin, you should place the heading in the upper right-hand corner of your page. Ordinarily this heading consists of three lines: the street number, the city or town, and the date. If a room number is part of the address, four lines may be needed; if there is no street address, only two are required;

if a printed letter-head is used, the written heading consists of the date only. Notice the differences in these forms, all of which are correct.

Ashlands, Missouri January 3, 1929	659 State Street Springfield, Massachusetts October 10, 1928
105 West Monroe Street Chicago, Illinois August 7, 1928	975 East Orange Grove Avenue Pasadena, California May 15, 1928

The block form of the two headings at the left is commonly used in the typed business letter. The indented form shown at the right is seldom used now except in friendly letters. Since abbreviations do suggest haste, many business houses feel that letters give an impression of greater courtesy if all the words in the heading are written in full. Punctuation at the end occurs only after an abbreviation.

CLASSROOM PRACTICE 7

Write on the blackboard or on paper the correct heading for:

1. A letter written from school today.
2. A letter written from your home the first day of school.
3. A letter written from the place where you spend your vacation or from some place you have visited.

ASSIGNMENT 5

Bring into class the heading of a business letter that may have been sent to you or to your parents. Notice the indentation, the punctuation, and the marginal spacing. Do you find anything to criticize in its arrangement?

The introductory address. The address of the correspondent to whom one is writing is placed at the left of the page, set in from the edge with a margin corresponding to that of the heading, and is begun two spaces below the last line of the heading. This introductory address should be like the address that is later to appear on the envelope.

THE CURTIS PUBLISHING COMPANY
INDEPENDENCE SQUARE
PHILADELPHIA

January 3, 1929

Mr. Harry E. Cranston
72 Wheelock Street
Hanover, New Hampshire

Dear Harry:

Could you tear in two, with your bare hands, a copy of THE LADIES' HOME JOURNAL? Well - hardly! Yet if you took it one page at a time, you could tear it in two very easily, couldn't you?

Benjamin Franklin had the same idea when he wrote in Poor Richard's Almanac: "Little strokes fell great oaks."

When you first started selling, with perhaps five copies of The Post, the Master Rank looked a long, l-o-n-g way off, didn't it? But - because you have met each situation as it came along; because you have successfully solved the problems of your work one by one - you have today been admitted to the Master Rank in The League.

That is a measure and an evidence of your success - up to this point. It does not in itself insure your success for the rest of your life; but it does mean that you are headed in the right direction and have the right habits of industry and care.

As evidence of your achievement, I am inclosing your Master Certificate, and as soon as it has been engraved, will send you your Master Fob. You have a right to be proud of both of them. Your Master stationery has been ordered and should reach you in about ten days.

To you go my sincere and cordial congratulations on your achievement in gaining the Master Degree. Now, I am looking forward to your continuance in this habit of achievement; I am expecting you to maintain your Master Rank - with an absolutely clear record - until you are ready to go to college or to take up permanent employment. If you do that, you will so establish the habit of success that you can look forward to adult success with very real confidence.

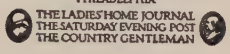
Cordially yours,

Ralph B. Miller

Secretary,
The League of Curtis Salesmen.

RBM:M

THE CURTIS PUBLISHING COMPANY
INDEPENDENCE SQUARE
PHILADELPHIA



January 3, 1929

Dartmouth National Bank
Hanover, New Hampshire

Gentlemen:

You will find inclosed our check for $5.00 to be credited on the savings account in your institution carried by Harry E. Cranston.

This boy has earned a place of distinction in our boys' honor organization, The League of Curtis Salesmen. In recognition of this fact, we are glad to co-operate with you in giving him the recognition which is indicated by this check.

While our relations with Curtis boys are maintained primarily for the purpose of increasing and stabilizing the sales of our publications, it is our earnest desire to give these boys a grasp of sound business fundamentals that will help them to define and realize their ambitions.

Like you, we appreciate the fact that thrift is a necessary tool in the realization of any worthwnile ambition; and so we stress with Curtis boys not only the value of learning how to earn money but how to save it. For Curtis boys, capital is not merely a thing read about in school books; it is learned about in bank books.

Your institution has been chosen as the one in which this particular boy will have the opportunity to secure some real training in thrift. Very probably you will have a word of encouragement for him - we know from experience that the thrift habit needs stimulus in its development.

If among the boys in your community, there are others who you feel would benefit from the relationship we sustain with our boys, I shall be glad to send to any you may suggest full information about our plan. A card is inclosed for your convenience in sending me their names and addresses.

Sincerely yours,

Ralph B. Miller

Manager,
The Curtis Vocational Service.

Inclosure: $5.00
RBM:6

File: 2BKO

305 Main Street
Watervliet, New York
January 10, 1929

A. G. Spalding and Brothers
516 Fifth Avenue
New York, N. Y.

Gentlemen:

Please send to me at the above address as soon as possible the following articles as described in your catalogue of July 5, 1928:

1	pair of basketball shoes	(size 6)	No. AB
1	special leather belt	(black)	No. 801

My father's check for $10.25 is enclosed.

Very truly yours,

Jonathan V. Denton

Jonathan V. Denton.

A. G. SPALDING & BROS.
518 FIFTH AVENUE
NEW YORK

January 15, 1929

Mr. Jonathan V. Denton
305 Main Street
Watervliet, New York

Dear Sir:

Thank you for your order of January 10, 1929.

According to your request, we have shipped to you, express prepaid, one pair of basketball shoes (size 6) and one special leather belt (black).

We trust the purchase will prove a most desirable one and are pleased to have this opportunity of being of service to you.

Very truly yours,

A. G. SPALDING & BROS.

Charles Mosler

Mail Order Department.

C. Mosler
ET

Northwestern High School,
Riverdale Avenue and 259th Street
New York, N. Y.
April 17, 1928

The Curator
The Metropolitan Museum of Art
Fifth Avenue at 82d Street
New York, N. Y.

Dear Sir:

The Dramatics Club in our school is planning to give a medieval pageant and play at Commencement this year. A group of students are to design the costumes that will be used.

Please let us know whether the museum has actual medieval costumes that students may be permitted to study. Have you also reproductions of paintings showing costume that may be lent to schools?

Very truly yours,

(Miss) Margaret Graham

If the block form is used in the heading, the same form must be used in the introductory address.

The Denver Tourist Bureau
514 17th Street
Denver, Colorado

Mr. James T. Hammond
The American Stationery Company
123 Park Avenue
Peru, Indiana

The salutation. Below the introductory address one space is left before the third part, the salutation of the letter, is written. If you are not using a typewriter, leave space enough for a line of writing between the introductory ad-

dress and the salutation. In a business letter the salutation is usually one of the following forms:

1. Dear Sir:
2. My dear Sir:
3. Gentlemen:
4. My dear Mr. Pomeroy:
5. Dear Mr. Pomeroy:
6. Dear Madam:
7. My dear Madam:
8. Ladies:
9. My dear Miss Morgan:
10. Dear Miss Morgan:

Notice the capitalization of the salutation as illustrated above. What rule can you formulate from these examples?

The salutation should begin even with the margin line set by the introductory address. It should be followed by a colon. A colon and a dash may be used if the body of the letter is to begin on the same line, but a semicolon must never be used after the salutation.

Closing and signature. Following the body of the letter comes the fourth part which we must observe, the complimentary closing and the signature. The usual forms of complimentary closing in a business letter are as follows:

1. Yours truly,
2. Very truly yours,
3. Cordially yours,
4. Yours respectfully,
5. Respectfully yours,

Use the last two only in cases in which you really wish to show respect, as in writing to your principal, to a state or a college official. Do not use that form when writing a letter to be read by some unknown clerk in a store or business office. Notice the capitalization. Never capitalize more than the first word of the closing, and be sure to punctuate with a comma.

The signature of the writer is written below the complimentary closing, usually commencing a little to the right of the first word of the line above. If you are writing for a firm, the firm name appears first, with your own name or initials under it. A girl or a woman places in parentheses the title (Miss or Mrs.) by which she should be addressed in reply. Notice the forms on page 231.

Notice the different forms of introductory address, saluta-

tion, and closing used in the business letters in the preceding pages. Which seem to you particularly pleasing in form and arrangement?

CLASSROOM PRACTICE 8

Write on the blackboard or on paper the introductory address and the salutation for a business letter to:

1. The principal of your school.
2. Your father, mother, or guardian (if addressed by a stranger).
3. A business firm in your vicinity.

CLASSROOM PRACTICE 9

Write the complimentary closing and the signature which might be written by you in a letter to:

1. The principal of your school.
2. A business firm.
3. A business firm if you were the stenographer for another firm.

The body of the letter. Below the salutation the body of the letter begins. The first word is indented according to the paragraph plan of the entire letter. Sometimes the first word begins directly below the colon following the salutation, sometimes farther to the right, as in the letter on page 226. Some business houses send out letters in which there is no indentation for the paragraph, as in the letter on page 227. A double space is then allowed between paragraphs. While this arrangement makes the letter easy to read, it suggests the impersonal circular letter rather than the more personal one which most business houses prefer. This arrangement is suggestive of the poster or circular because such spacing would, of course, never be used in a friendly letter.

In writing the body of the letter, we must be especially careful to make everything very clear. If a series of articles is to be ordered, for instance, we must put the items in a list. We should paragraph according to the thought expressed and develop our ideas within the paragraphs in

an orderly way. Remember that there are four *C*'s highly valued in the business world. In every business letter,

Clearness
Correctness
Conciseness
Courtesy
} should be evident.

ASSIGNMENT 6

Which of the two orders given below should you prefer to receive? Why? Revise the poor one in such a way that it meets the requirements of the four *C*'s.

North Haven, Maine
July 7, 1926

Jordan Marsh Co.
Boston

Gentlemen, Send me by return mail two pairs of boy's heavy brown stockings, a boy's bathing jersey, a pair of brown tennis shoes, size 4, and a heavy brown sweater. Charge them to my mother's account.

Yours truly,
James T. Simpson

Chebeague Island, Maine
July 18, 1926

Messrs. Forbes & Wallace
Springfield, Mass.

Gentlemen:

Please send me at the address above the following merchandise, charging the goods to my account:

1 woman's jersey bathing suit, size 36, preferably navy blue, price not over six dollars;
1 pair of white canvas bathing shoes, size 4B;
1 helmet-shaped rubber bathing cap, size 7, in blue or red.

I should prefer that the goods be sent by parcel post.

Yours truly,
Laura S. Morse
(Mrs. John T. Morse)

CLASSROOM PRACTICE 10

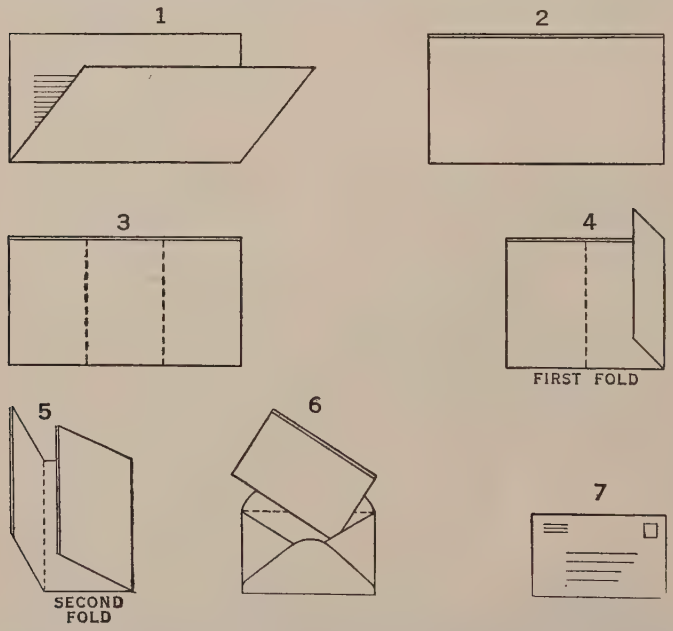
Bring into class a business letter which you have received or one which your father or mother will permit you to use. Notice the width of the margins, whether words in the introductory address and the heading are abbreviated or not, and what the

punctuation is. Does the letter as a whole make a pleasing impression? Does the *letter picture*, as this total effect is called, suggest intelligence and care?

Let the letters brought into class be numbered and placed on a bulletin board at a little distance. Vote by number on the letter that is most attractive in appearance. Use a minute in planning how you can best present orally the reasons for your choice. Tell in a clear, well-organized paragraph why you chose the letter for which you voted.

ASSIGNMENT 7

Imagine yourself the manager of a baseball team, a hockey team, a tennis club, or some other organization that needs athletic supplies. Write a letter to A. G. Spalding & Company or to some other firm, ordering the outfits needed. If possible get a catalogue from which you can take numbers and prices.



Folding a business letter. If a large sheet of typing paper is used, the writer usually folds the paper from the

bottom up so that the lower edge comes to within one-eighth inch of the upper edge. Beginning at the right side of the sheet, one then folds twice, making three divisions, the last slightly narrower than the first two. If the half-size sheet is used, only the last two folds are needed.

Addressing the envelope. If one has used the block form for the heading and address inside the letter, the same form should be used on the envelope. The address should be well spaced with the return address clearly written in the upper left-hand corner.

J. N. Clark
25 Morton Street
Cleveland, Ohio

Messrs. Austin and Sims
254 Summer Street
Boston
Massachusetts

ASSIGNMENT 8

Look over the advertising columns of some magazine and see if you find advertised some article that you would really like to own. Write a letter ordering the article or asking for a catalogue. Remember that it is not fair to ask a business man for his catalogue if you have no intention of buying his merchandise. If, however, you are genuinely interested and wish to buy, send the letter. If you do not send it, imagine that you have. Write the letter that the firm may send you or might have sent you with the catalogue or with the goods you ordered. If you receive a reply, you will be interested to compare it with the one that you have written.

ASSIGNMENT 9

Your class may decide to subscribe to *Current Events*, *The Youth's Companion*, *The Literary Digest*, or some other magazine. Write a letter to the publishers stating the amount inclosed, whether sent by check or by money order, and the issue with which the subscription is to begin. Let the best letter be chosen to represent the class. If you wish, collect the money, inclose it with the selected letter, and send it.

ASSIGNMENT 10

Ask your mother, your father, or some other relative or friend if he (or she) has an order to send or a business letter to write which he is willing to intrust to you. If so, listen attentively to the directions given you. Write with the utmost care. Let the letter be of such excellent quality as to surprise the person who intrusted it to you.

ASSIGNMENT 11

Discuss in class a trip that you would like to take. Write to the railway company or the steamship line which offers this trip, asking for information. Let the best letter be sent. The com-

pany will probably be glad to send the pamphlets and information about the trip even though you do not actually intend to go now. Their advertising may lead to your going later. You may enjoy writing other letters for this imaginary trip,

getting reservations at the hotels, ordering from a mail-order house the baggage or clothing needed, and adjusting imagined difficulties. Of course these letters will not actually be sent.

Letters that convince or persuade. Many times letters must do more than perform errands; they must convince or persuade. A boy or girl who wants a position may have to make a letter show his ability clearly enough to convince a doubting employer. A student who wishes to change his course, to join a club, to use a vacant lot as a ballground, or to have a prominent citizen speak in assembly must make his letter convince and persuade.

To write successful persuasive letters we must first think of the person who is to receive our letter. What is his point of view? How can we rouse his interest in our object? How does he feel as he opens the letter? Is he hurried? What will he appreciate in our way of writing? Not only must our letter be clear, correct, concise, and courteous; it must also be considerate of the reader's point of view and convincing in its appeal or in its statement of fact.

Suppose you were the writer of the first of the advertisements below.

> WANTED: reliable high school girl to care for children, afternoons 3–6. Reply by letter, giving references. Mrs. J. N. Lane, 12 Avon Place.
>
> WANTED: boy, quick, dependable, for afternoon delivery work. Apply by letter. Give references. Box 783, Republican Office.

Should you be favorably impressed by the following reply to your advertisement? Why? What characteristics does it show? Is the writer likely to be officious? timid or helpless? neat and painstaking? Has she made it easy for one to find out more about her? Ask similar questions about the answer to the second advertisement and answer them for yourself.

16 Albemarle Place
Akron, Ohio
Nov. 8, 1926

Mrs. J. N. Lane
12 Avon Place

Dear Mrs. Lane:

I am a junior in the senior high school, sixteen years old, strong, capable, and accustomed to caring for children. Last summer I took care of two children, four and six years old, for Mrs. H. P. Phinney, 29 Pleasant Avenue. Mrs. Phinney has given me permission to refer you to her.

I should be glad to call at your house any afternoon after three o'clock. My telephone number is Walnut 473R.

Yours very truly,
MARY RICHARDSON

45 High Street
Worcester, Massachusetts
November 16, 1926

Box 783
Republican Office

Dear Sir:

I should like a position doing afternoon delivery work. I am eighteen years old, a senior in the North High School. Although school does not close until three o'clock, as a senior I could be excused at quarter past two, and could, therefore, be ready for work every afternoon at two-thirty. Mr. John Stone, my teacher in mathematics; Mr. Stephen Lampson, my teacher in chemistry; and Mr. James Saybrooke, the principal of the school, would give you information about my ability.

Very truly yours,
THOMAS BURNHAM

ASSIGNMENT 12

Find in a newspaper an advertisement of a position which you could competently fill. Write such an answer as would secure you the position if you really wanted it. Be truthful and direct. It is often desirable to clip out the advertisement which one is answering and fasten it to one's answer. This positively identifies the situation about which you are writing.

Making a favorable impression upon the reader, important as this is, is not everything. Often we must present

definite convincing arguments in favor of the plan that we present. We may have to appeal to the sympathetic understanding of our reader in persuading him to do something that may not seem to his advantage. If, for instance, you know of a vacant lot belonging to an elderly business man, and you want to use that lot for football practice, what arguments shall you use in a letter asking his permission? How can you assure him that his property will not be injured? Shall you offer payment of any sort?

ASSIGNMENT 13

Arrange the arguments that you might present to the owner of the lot mentioned above. Save the strongest argument for the last. Now write a letter presenting them as persuasively as possible. Remember that coaxing is contemptible, but a straightforward, respectful presentation of the case may remind the reader of his own boyhood. Invent names and addresses wherever necessary. When the letters have been written, consider yourself the owner of the lot. Your teacher or a member of the class may read the letters. Decide which letter would influence you, the owner, most favorably.

Below are suggestions for writing other letters that must convince and persuade. In each case imagine yourself in the place of the person who is to receive the letter. Think of his point of view and appeal to it.

ASSIGNMENT 14

Suppose your father is away from home. Write asking his permission to join some organization, to make a visit, or to attempt some money-making enterprise.

ASSIGNMENT 15

You may have been having excellent debates in your English class. You would like to arrange for your class to give a debate in a morning assembly. Write a letter to the principal, making your suggestion.

ASSIGNMENT 16

You have organized a basketball team or a team for some other sport. You would like to arrange for an interschool game with the team of a neighboring high school. Write to the gymnasium instructor or to the principal of the school, proposing such a game.

ASSIGNMENT 17

Suppose you have ordered a new bicycle. You find when it arrives that the tire is defective. Write a courteous letter to the company asking that a new tire be sent to replace the old one.

ASSIGNMENT 18

Imagine that you are the clerk who must adjust the difficulty about which you wrote in the preceding assignment. The tire was doubtless damaged on the way. He asks you to return it so that he may claim damages from the express company. He will ship another tire. In writing he will try to keep your good-will as a possible future customer.

ASSIGNMENT 19

Write to a friend of yours asking him or her to become a Scout or to join some other organization of which you are a member.

ASSIGNMENT 20

You wish to start a club for high school students who are interested in dramatics. Write to a teacher whom you would like to have as your club adviser, presenting your plan and asking for his advice.

Write a letter to be posted upon a bulletin board or inserted in the school paper, presenting your plan so attractively that you will have an enthusiastic membership.

ASSIGNMENT 21

You think that the athletic associations of your school would be far more successful if they carried out a social program including a reception and entertainment for new members. Write a letter to your school paper, proposing the changes that you wish.

ASSIGNMENT 22

You are indignant over the lack of school spirit that your class has shown on some recent occasion. Write a letter to the school paper. Write in such a way that your classmates will be roused but not angered. Remember that you are one of them.

Bibliography. The student will find the following books useful: *The Day's Work* (Ginn), a collection which includes "A Message to Garcia" and other essays relating to business careers of various sorts; *The Romance of Business*, by William Cameron Forbes (Houghton Mifflin); *Girls Who Did*, by Helen Ferris and Virginia Moore (Dutton); *Captains of Industry*, by James Parton (Houghton Mifflin); *Choosing a Career*, by Orison Swett Marden (Crowell).

PART TWO

CHAPTER IX

GAINING HABITS OF CORRECTNESS

1. In Pronouncing Words
2. In Using Words
3. In Spelling

Whenever we talk, we are unconsciously telling people facts about ourselves. Bernard Shaw has written an entertaining play called *Pygmalion* in which a Professor Higgins, to amuse himself as he waits for a taxi, astounds people in the crowd about him by telling them exactly where they were born and where they have lived, just from their accent. Even though our ears are not acute enough for that, we can usually distinguish an Eastern accent from a Western, a Southern from a Middle Western. Such differences are rather pleasing to us than otherwise. We enjoy listening to people from another section of the country, and we do not at all mind having people know that we were born in one section rather than another.

There are, however, secrets that we do not want our speech to tell. We object to its saying, "He has never associated with educated people," or "He is too lazy or ill-bred or stupid to correct his slovenly habits of speech." These are statements we should resent if some one else made them about us. When our own speech proclaims such facts, we have only ourselves to blame.

Of course the person who has lived in another country and to whom the language is strange is not likely to accent English words correctly. We can sympathize with his inability to speak like a native. We should certainly want kindly consideration for our mistakes if we were in his country. The native American, however, is proud to speak well the really beautiful language that is his birthright.

1. Pronouncing Words

In matters of pronunciation the dictionary is our greatest help, for it shows us how the majority of educated people pronounce any given word. Where there is a choice, the less common or less acceptable pronunciation is given after the first.

ASSIGNMENT 1

Test yourself on these words. Without looking them up in the dictionary, pronounce each for yourself and place a long or a short mark, ¯ or ˘, over each italicized letter, according to whether you are accustomed to giving it a long or a short sound. Exchange papers, look up the words, and see what proportion of them you habitually mispronounce.

juven*i*le	serv*i*le
infant*i*le	d*o*cile
mercant*i*le	sen*i*le
fut*i*le	rept*i*le
host*i*le	duct*i*le

CLASSROOM PRACTICE 1

Bring into class five words, one for each of the sounds represented by the following symbols: ä, ă, ȧ, ạ, ā. You will find in the front of the dictionary a list of the diacritical marks, with words illustrating the sounds they represent. Be sure that you pronounce the words correctly. In class several students may take turns as writers at the board, writing the proper diacritical mark above the *a*'s as the reader pronounces the words in his list.

Again, one of the diacritical marks may be placed on the board, and members of the class may pronounce words that they think of as having that sound.

CLASSROOM PRACTICE 2

Bring in a list of ten words new to you. These may be words that you do not use in your own speaking or writing, but that you have seen in print and have understood. Learn the correct pronunciation of them. Be prepared to write your words on the

board without diacritical marks. Pronounce each word and let the class write on paper the diacritical mark that represents the sound you give.

CLASSROOM PRACTICE 3

Bring in ten words containing ten different sounds represented by diacritical marks. With these a game of matching may be played. The leader writes on the board one of his words and gives the diacritical mark for the letter he has chosen. Every member of the class who has on his list a word containing the same sound stands. The words are then pronounced, to make sure that no one is mistaken. The one who stood first has the next turn as leader.

CLASSROOM PRACTICE 4

An entertaining variation of the spelling-match may be used to test pronunciation. The class is divided into two groups, each with a leader. The teacher writes on the board a letter with a diacritical mark. The leader on one side pronounces a word with that sound. If he fails, the leader on the other side takes it, others following in turn. The teacher changes the letter as often as seems best. The winner is the one left standing at the end.

CLASSROOM PRACTICE 5

Did you ever hear any one talk like this?

"Goin' swimmin'?"

"No, I'm workin' till evenin'. Then I'm thinkin' of goin' t' the movies."

Do you ever catch yourself dropping a final *g?* Write three sentences containing as many words as possible ending with *ing*. Read the sentences aloud clearly and with careful sounding of the final *g*'s.

ASSIGNMENT 2

Make a list of the words in the following sentences that have more than one syllable. Be sure that you can pronounce each correctly. Come to class prepared to read the sentences without error in pronunciation. In these words the accent is likely

to give trouble. Be sure that you know where the dictionary places its chief accent in each of these words.

1. Though the most hospitable of friends, he was a formidable enemy.
2. They vehemently protested that the cause of the combatants should take precedence.
3. The ideas that he developed in his address on the drama were interesting.
4. At recess the mischievous small boy received chastisement, but the harm he had done was irreparable.
5. He was indefatigable in his efforts to finance the venture, but he could influence no reputable firm to help him, and his own resources were exhausted.
6. This romance is in many ways comparable to the other.
7. The deficit was shared by the allies according to precedent.
8. Although we all made herculean efforts, the mistake proved irremediable.
9. The pianist played a sonorous march.
10. His preference for the theater is not necessarily well founded.

ASSIGNMENT 3

Be careful to sound the consonants in the following words. Write the words in sentences and practice reading them.

recognize	whether	throughout
throw	which	eighth
strengthen	what	architect
thorough	where	twelfth

ASSIGNMENT 4

How should the vowels be sounded in each of the following words? Look at the diacritical marks given the *a* in each. Practice saying the words. Then write them in sentences and be ready to read them in class.

aunt	parent	drama	haunt
mast	grass	pass	taunt
half	ask	can't	launch
patent	path	wand	shan't

ASSIGNMENT 5

Can you pronounce the letter *u* correctly? Do not let it sound like the *oo* in a cow's moo. Write these words in sentences and test your ability to pronounce them correctly.

fruit	cruel	education	structure
true	duly	picture	fixture
introduce	multitude	literature	avenue
produce	rectitude	institution	figure
recluse	destitute	duel	furniture

NOTEBOOK SUGGESTION 1

Train your ears to alertness in hearing your own errors in pronunciation. Notice those that you hear your associates make. Keep two lists, one containing your own mistakes, the other mistakes that you have heard. Of course you will write the word or phrase as it should be, not try to imitate the incorrect form in your spelling.

ASSIGNMENT 6

Listen for the full clear sound of *o* in these words. Pronounce them. Give orally a sentence using each.

opportunity	swallow	eloquent	proposition
fellow	meadow	accommodate	potatoes
window	pillow	innocent	proportion
mellow	yellow	society	position
follow	hollow	professor	introduce

ASSIGNMENT 7

Here are words often mispronounced. Do you recognize any as faultily pronounced by you?

almond (Don't sound the *l*. What does the dictionary tell about the sound of the *a* and the *o?*)
salmon (Again no *l* sound. What is the sound of each of the vowels?)
drowned (Pronounce it to rhyme with *renowned.*)
heir (Don't sound the *h*. What is the vowel sound?)
herb (Don't sound the *h*. What is the vowel sound?)
often (Pronounce as *offen.*)

again (How is the *ai* sounded?)
extra (Give the final vowel its proper sound.)
soda (Give the final vowel its proper sound.)
was (Not *wuz.*)
yes (Not *yeah.*)
now (Not *naow.*)
American (Not *Amuricun.*)
column (Not *colyum.*)
solemn (Not *solum.*)
athlete (Two syllables only: *ath-lete.*)
because (Not *becuz.*)

Write five sentences, getting in as many as possible of the words listed above. Read the sentences, enunciating clearly.

ASSIGNMENT 8

Here are words often poorly enunciated. Pronounce them clearly and distinctly. Choose those that you find yourself most likely to pronounce poorly. Write these in sentences. In class exchange sets of sentences and read aloud those that you hold.

governor	mystery	particularly	athletics
government	evening	generally	poem
library	usually	naturally	really
recognize	formerly	miserably	perhaps
cranberry	severally	memorable	reverend
chestnut	accidentally	superintendent	suppose
Arctic	majestically	different	surprise
February	probably	laboratory	suspect

CLASSROOM PRACTICE 6

Read the following sentences, enunciating clearly.

1. We walked in the *morning*, *afternoon*, or *evening* of every *Tuesday*, *Thursday*, and *Saturday* in *April*, *February*, and *June*.
2. *Occasionally* a student becomes *ineligible* for *athletics* in high school because he has played *professionally*.
3. *Scientists* in their *laboratories* have found that *mosquitoes* carry *malaria* and *yellow* fever.
4. The *Americans* sent an *aëroplane;* otherwise the journey would have been long and *tedious*.
5. An *anarchist* does not *recognize* the *necessity* for *government*.

CLASSROOM PRACTICE 7

Practice reading the following sentences. Be sure to accent the right syllable in the italicized words.

1. The *pianist* received *tumultuous applause.*
2. No *compromise* will be made even with this *formidable* enemy.
3. "*Extirpate* all errors!" was his *peremptory* command.
4. She lived in an *isolated* village, but the inhabitants were *interesting* and *hospitable.*
5. Although he *concentrated* upon the problem, the *intricacies* of the question baffled him.
6. The Greeks believed that it would be *sacrilegious* to grant the *impious* demands of their enemies.
7. He *vehemently* denounced the *interloper.*
8. The *telegrapher* sent the message: "Our force has been *annihilated.*"
9. Please *illustrate!*
10. Do you know his *address?*

2. Using Words

The dictionary has several uses in addition to helping us pronounce words correctly. We may well become better acquainted with this helpful book.

CLASSROOM PRACTICE 8

Of course you know the alphabet, but can you use it readily? Test yourself in this way. The teacher will ask you to write ten words, or will write the words on the board. At a signal dictionaries are opened. Divide each word into syllables according to the division in the dictionary. Place an accent mark over the syllable that is accented. Write a brief definition. See who is first to finish.

Various uses for the dictionary. We have seen that the dictionary will show the proper syllabication of a word. It will tell you, too, whether a compound word should or should not be hyphenated. Do not mistake the small dashes that separate syllables for the heavier hyphen. The dic-

tionary often reveals interesting life-stories of words, and it is extremely valuable in giving the meanings of new words, which may be added to your vocabulary.

Prefixes. If you know some of the common Latin prefixes, you have the key to the meaning of many words formed with the prefixes, and you also have a definite aid to the correct spelling of the words. The prefix *de* comes from a Latin word meaning *from*, *down*, or *concerning*. What is the meaning of the prefix in each of these words? Use the dictionary if you are uncertain.

demolish describe depose deduce deflate denote

Dis is another prefix from the Latin that is commonly used in English words. It means *away*, *apart*, or *the opposite of*. What is the meaning of the prefix in these words?

dissatisfy distrust discover discourage disagree disclaim

ASSIGNMENT 9

Find in the dictionary ten words having the prefix *dis* and ten having the prefix *de*. Be able to use each correctly in a sentence if asked. In class let the lists be read. If any word is new to the class, let the reader use it in a sentence that will explain its meaning.

Ab is another Latin prefix also meaning *from* or *away*. It does not have so much of the negative idea as *dis*, but aside from that is very like it in meaning. Notice the effect of the prefix in these words:

abdicate abhor abominate abrade abrupt abstract

Ad is almost the opposite of *ab* in its meaning. It means *to*, *toward*, or *in addition to*. What is the meaning of each of the following words:

adhere administer admit admonish admixture adorn

Abs and *a* are variations of *ab*.

Ad often changes to *ac*, *af*, *ap*, *at*, or *ag*. The *d* changes to the consonant that begins the stem.

ad + commodate = accommodate
ad + fluent = affluent
ad + point = appoint
ad + tract = attract
ad + gression = aggression

ASSIGNMENT 10

Pick out the prefixes in the following words. How does each affect the meaning of the stem? Choose five of these words that you do not ordinarily use. Write each in a sentence.

apply	allude	destroy	disease
defeat	appear	dissolve	approach
disobey	arrive	arrange	abridge
abolish	abrasive	absolve	absent
accept	disturb	accede	disaster
acquire	adjacent	decide	assert
deceive	disintegrate	dissent	dispense
diverge	avert	afflict	access

Ante is a Latin word meaning *before*. We find it in *antecedent* and *antedate*. Do not confuse it with a prefix from the Greek *anti*, which means *against*, as in the word *anti-slavery*.

ASSIGNMENT 11

In the dictionary find two words formed with the prefix *ante* and two with the prefix *anti*. Use each in a sentence.

Pre also means *before* like the prefix *ante*. What is the significance of the prefix in these words?

precede prejudice preclude predict preface prepare

Use the dictionary to find the meaning of any unfamiliar word in this list.

ASSIGNMENT 12

Find in the dictionary five words not in your ordinary speaking vocabulary, each of which begins with *pre*. Write each of the words in a sentence.

Post is a Latin word meaning *after*, or exactly the opposite of *pre* and *ante*. We find it in the words *postpone*, *postscript*, *postgraduate*.

ASSIGNMENT 13

Find the meaning of the prefixes *circum* and *per*. Write five words having the prefix *circum* and five having the prefix *per*. Be sure that you know the meaning of each and could use it in a sentence. In class read the lists of words. If any student reads a word unfamiliar to any one in the class, ask him to give a sentence that will illustrate its correct use.

Inter is the prefix meaning *among* or *between*. You speak of interclass games, of international politics. What then is the meaning of each of the following words?

interchange interline intercourse interdict interlude

ASSIGNMENT 14

Find the meaning of the prefixes *super* and *trans*. Now use the following words correctly in sentences.

transient	supersede	transact
superlative	superfluity	transcend

Discover how *superficial*, *supercilious*, and *superstitious* derived their meanings.

ASSIGNMENT 15

Decide what the prefix is in each of these words and in what way its meaning has modified the meaning of the stem.

perceive	superstructure
transfer	percolator
interest	circumvent
translate	translucent
supervision	pertinacious
perfidy	circumspect
circumnavigate	transgress
transport	circumscribed
peruse	transmit
intercede	persuade

ASSIGNMENT 16

One of the prefixes most commonly used is *re*, meaning *back*, *again*, or *against*. Find ten words that have this prefix. Use in sentences the five with which you are least familiar.

In is a very common prefix. It means *in*, *into*, or *not*. *In* is one of the chameleon-like prefixes that change to agree with the first letter of the stem that they accompany. When placed before *regular*, it makes *irregular*, having the third meaning given above. Notice the changes in these words:

immediate	immigrant	illegal
illuminate	irritate	irrational

ASSIGNMENT 17

Find in the dictionary three words beginning with the prefix *im*, three beginning with *il*, three with *ir*, and three with *in*. What meaning has the prefix in each?

ASSIGNMENT 18

Find the meaning of the prefix *ex*. This prefix also changes sometimes to *ef*, sometimes to *e* alone. Use each of the following words correctly in sentences.

expostulate	elude	exorbitant	effusive
excel	emulsion	effigy	extol
expire	eloquent	effort	extort

ASSIGNMENT 19

Com also changes to *con*, *col*, and *cor*. These forms all mean *together* or *with*. Find two words having each of these prefixes. Notice the form of the prefix in the words *coöperate* and *coördinate*. This is another variation of the same prefix *com*.

ASSIGNMENT 20

Find the meaning of the prefix *pro*. How does the prefix change the meaning of the stem in each of the following words?

progress	profile	projectile	prominent
proceed	profound	prolong	promote
produce	profuse	promenade	promise

ASSIGNMENT 21

Pick out the prefix in each of the following words. How does it affect the meaning of the stem? Select eight of these words that you do not ordinarily use. Write each in a sentence.

antiseptic	proceed	interfere	presume
prohibit	antidote	premeditate	elapse
permission	preamble	propose	prejudice
interrupt	innumerable	illiterate	permeate
illegal	disfigure	redistribute	abstain

ASSIGNMENT 22

Make a list of at least ten words not in your speaking vocabulary of which you have learned the meaning in your study of prefixes. Try to use these words in your writing and speaking.

The history of words. Language is constantly changing. We are using old words in new ways and often making new words to fit new inventions or new ideas. Sometimes these new words fit into our speech and stay; sometimes they grow to sound old-fashioned. During the war, as your mothers will remember, people spoke of economizing food as "Hooverizing." That word never came into general acceptance. On the other hand, *Ford* will probably become a common noun meaning an inexpensive automobile. The word *automobile*, made from the Latin words meaning *moving by itself*, is comparatively new.

ASSIGNMENT 23

See how many words you can think of that are in common use today but would have been unknown to George Washington. Make as long a list as possible.

Many words have interesting histories. Do you know that *assassin* really meant originally a person intoxicated by the Eastern drug hashish? Perhaps you have a bicycle with a siren attached. Do you realize that the name comes from the famous nymphs who lured mariners to the rocks? Do you remember how Odysseus escaped the sirens? *Bicycle*, too, like *automobile*, is of Latin origin (*two wheels*).

Many of our words, like *siren*, come from stories of ancient mythology or refer to customs of earlier times. *Saturday* is *Saturn's day*, *disaster* means happening under a bad star (*dis*, the prefix, you know; + *aster*, *star*), and *ominous* means having to do with omens, and therefore threatening trouble.

ASSIGNMENT 24

The following words have interesting histories. Use an unabridged dictionary and trace their descent.

tantalize	mercurial	dahlia	amateur
telephone	sanguine	damask	colossal
silhouette	silly	camera	sinister
alphabet	athlete	sincere	dextrous
cereal	lunatic	boycott	adroit
error	polite	January	abominate
saturnine	barbarian	arrive	morphine

ASSIGNMENT 25

See how many different facts a dictionary gives you about an ordinary word like *receipt*. Number the different sorts of information, as:

1. part of speech: ——
2. derivation: ——
3. ——

Be sure to look up the meaning of abbreviations such as *obs.* if you do not know their meaning.

NOTEBOOK SUGGESTION 2

You may be interested to find out what your own given name means. If you study French, you know that *blanche* means *white*. Do you know a Blanche who is a brunette? You may enjoy finding the meanings of the names of your friends and acquaintances and seeing how well each name fits the character of its bearer.

NOTEBOOK SUGGESTION 3

You will find it helpful to know exactly what your dictionary will tell you. List in your notebook the different kinds of information to be found at the back of the unabridged dictionary.

NOTEBOOK SUGGESTION 4

When you hear or see a new word, make it yours. That means look it up, find out all you can about it, and then write it in a sentence in your notebook. If it is a useful word, practice it in your speaking and writing vocabulary.

Common errors in the use of words. The errors that you find in your own speech and in that of people with whom you talk are not the same errors that you would find if you lived in another locality. Different groups of people have their own faults in speaking. You must find your own errors and try to correct them.

Usually we say that words in good usage are those used all over the country at the present time by reputable writers and speakers. Such a definition excludes words that Shakespeare might have used, but which are now obsolete. It excludes also words that are used only in certain localities, as *guess*, *reckon*, *calculate*, for *think* or *suppose*. Of course it excludes words that are grammatically incorrect, sometimes called solecisms, and slang expressions. You will find, to be sure, that the dictionary contains many words not in present reputable use, but such abbreviations as *obs.* for *obsolete* or *coll.* for *colloquial* will warn you of their standing. You may wish to use some of these colloquial expressions in your conversation, but avoid putting them into serious discussions or written themes.

NOTEBOOK SUGGESTION 5

Listen to your own speech and the speech of people about you. Make a list of the errors that you yourself make or that you hear others make and recognize as possible mistakes of your own. Below are words misused rather generally throughout the country. You may find in the list some of your own faults in the use of words. If so, add these to your collection. Practice, in class and out, the correct forms that should be substituted for your chronic mistakes.

Words frequently misused. *Almost ready* is correct. *Most people* is correct. *Most* is an adjective and should never

modify an adverb. *Most* means the largest number; *almost* means *nearly*.

Wrong: I'm most ready.
Right: I'm almost ready.

We may say *amount of sugar*, *of flour*, or any measurable or weighable commodity; *number of persons*, *of stamps*, or any countable things.

Wrong: We saw any amount of people there.
Right: We saw any number of people there. We saw many people.

And should not be substituted for *to* in expressions like *Try to do your best.*

Anywhere, *everywhere*, *somewhere* are correct, but never say *any place*, *every place* or *some place.*

Wrong: I'm not going any place.
Right: I'm not going anywhere.

I felt bad is correct grammatically, not *I felt badly. I felt sorry*, or *I felt disappointed* is, however, more likely to be true.

Wrong: I felt badly to hear it.
Right: I felt sorry to hear it.

Bring the book here (toward the speaker). *Carry* it anywhere. *Fetch* is less commonly used, but means go and get and then return to the speaker. If you are in school, never say to any one, "Are you going to bring the book home with you?" Do you see why?

I could have or *might have* is correct; never *I could of* or *might of.*

Wrong: I could of gone.
Right: I could have gone.

Fewer books, *less* information. *Fewer*, like the word *number* above, refers to things that may be counted; *less*, like the word *amount*, refers to quantities that may be measured or weighed.

Wrong: You have less papers than I.
Right: You have fewer papers than I.

This kind of work or *these kinds of work; that sort of house* or *those sorts of houses* are correct expressions. Do not use the singular noun *kind* or *sort* with a plural modifier *these* or *those.*

Wrong: These kind of rules are new. Those sort of people aren't popular.
Right: This kind of rule is new. That sort of people isn't popular.

Following are several awkward phrases:

Instead of the awkward *in back of*, say *behind*.

Kind or *sort* means species, class, or nature. It is absurd therefore to say *kind of interesting*, *sort of pleasant*. Instead of these meaningless expressions say *rather* or *somewhat*. The place was *rather* interesting. We felt *somewhat* anxious.

Instead of *plan on* or *count on*, say *plan* or *expect*.

Avoid as far as possible expressions using *up*, *down*, *in*, or some other preposition after a verb, as *write up*, *sign up*, *write down*.

Slang. In an attempt to say something more vigorously or picturesquely, people originate slang. They do this by using words in an unusual way or by inventing new words. *Guy*, *wise*, *some* are all good English words, but *some* is not rightly used as an adjective to describe admiringly a party, a game, or a dinner. Occasionally a slang word fills a need and is lifted into reputable use, but ordinarily it grows stale and passes out of use. Nothing is more utterly meaningless than old-fashioned slang.

There are two objections to the use of slang even at its newest and freshest. When we allow ourselves to use ready-made phrases, we become less discriminatingly thoughtful. If we say, for instance, *Some coat!* we do not stop to consider whether the coat is becoming because of its color or cut or is merely rather unusual and so attracts attention. If you listen to a person whose conversation is largely made up of slang expressions, you will realize how vague his thinking is and how tiresome the repetition of stock phrases becomes. Slang, then, should be avoided because its use robs us of the ability to use clear, discriminating English and because it makes our conversation tiresome to our hearers.

NOTEBOOK SUGGESTION 6

Make a list of as many slang expressions as you know in common use. Substitute for each two clear, vigorous expressions in good English.

Vocabulary Tests. Here is an opportunity to discover how large a vocabulary you possess. Probably no student will know the meaning of all these words. A score of twenty correct out of the twenty-five indicates a very good vocabulary.

Select the word that seems to you to give the best definition of the first word in each case. Write the selected word beside the number, as 1. *competent* — if *competent* is your choice for the first word. Do not mark the book.

VOCABULARY EXPERIMENT I

1. *Frantic* means *angry, distracted, jealous, competent.*
2. *Hamper* means *cry, reserve, run, hinder.*
3. *Complacent* means *vigorous, perplexed, self-satisfied, adventurous.*
4. *Voluble* means *bubbling, willing, untruthful, talkative.*
5. *Vortex* means *whirlpool, center, covering, curve.*
6. *Tolerate* means *to treat kindly, to express no opinion, to repulse, to allow.*
7. *Eccentric* means *odd, old, crippled, learned.*
8. *Odious* means *careful, pleasant, fragrant, repulsive.*
9. *Involuntary* means *willful, quick, rhythmic, done unwillingly.*
10. *Irresolute* means *brave, determined, undecided, sickly.*
11. *Voluminous* means *large, willing, clumsy, heavy.*
12. *Urbanity* means *stylishness, politeness, snobbishness, stupidity.*
13. *Molest* means *disturb, creep, pacify, pluck.*
14. *Nasal* means *having to do with ships, having to do with the nose, harsh, strong.*
15. *Garble* means *to eat quickly, to make a gurgling noise, to select parts, to speak indistinctly.*
16. *Noisome* means *dark, small, underground, offensive to the smell*
17. *Lachrymose* means *milky, diseased, lazy, tearful.*
18. *Mollify* means *irritate, calm, suggest, sweeten with syrup.*
19. *Garrulous* means *having to do with barracks, slow-moving, talkative, murderous.*
20. *Implicit* means *obstinate, fussy, heated, unquestioning.*
21. *Lucrative* means *difficult, responsible, profitable, newly acquired.*

22. *Notorious* means *praiseworthy, of bad report, little known, truthful.*
23. *Banish* means *report, exile, imprison, comfort.*
24. *Celerity* means *speed, fame, ease, effort.*
25. *Concoct* means *tangle, wind in a cocoon, subtract, make.*

VOCABULARY EXPERIMENT II

26. *Daunt* means *make afraid, encourage, help, resist.*
27. *Primitive* means *well devised, haphazard, of earliest times, fine.*
28. *Frustrate* means *shorten, complete, improve, balk.*
29. *Incipient* means *severe, lasting, contagious, beginning.*
30. *Recurred* means *came again, stopped at intervals, continued, ceased.*
31. *Compensate* means *overcharge, pay, return, oblige.*
32. *Brunt* means *a blunt stick, crust, brown, force of a blow.*
33. *Extricate* means *entangle, weave, free, abandon.*
34. *Akimbo* means *cross-eyed, with hand on hip, nimbly, to a dance tune.*
35. *Alienate* means *estrange, exile, deny, import.*
36. *Condiment* means *pardon, facial beautifier, seasoning, agreement.*
37. *Bauble* means *piece of cheap finery, a fur scarf, indistinct talk, lace ruffle.*
38. *Bevel* means *even, slanting, underhanded, piercing.*
39. *Fester* means *fret, become inflamed, celebrate, talk rapidly.*
40. *Vestige* means *a garment, a finger, a place of entrance, a trace.*
41. *Vacuous* means *cleansing, blank, airless, soothing.*
42. *Franchise* means *society, political deal, handshake, right.*
43. *Affluence* means *wealth, outflow, dignity, smoothness.*
44. *Cupidity* means *affection, greed, airiness, fantasy.*
45. *Augment* means *bore, increase, accept, reject.*
46. *Crucial* means *bitter, decisive, placed crosswise, extended.*
47. *Ambuscade* means *a fort, a lying in wait, a thicket, a log hut.*
48. *Arid* means *cool, hot, dry, salty.*
49. *Trivial* means *petty, light-hearted, tripping, important.*
50. *Ultimate* means *next, costly, final, preceding.*

VOCABULARY EXPERIMENT III

51. *Instigate* means *stop, urge on, take part in, disapprove of.*
52. *Elicit* means *know, tell, draw out, exclude.*
53. *Ingenuous* means *unexpected, discourteous, frank, clever.*

54. *Inevitable* means *expected, unavoidable, tragic, undeserved.*
55. *Criterion* means *measure, censure, a Roman officer, a circular table.*
56. *Cursory* means *profane, superficial, sweet-smelling, base.*
57. *Exempt* means *empty, a kind of grain, free from, heavy.*
58. *Enhance* means *heighten, mystify, make beautiful, hide.*
59. *Nostril* means *homesickness, musical sound, opening of the nose, membrane in the ear.*
60. *Bizarre* means *a fair, fantastical, orange-colored, sultry.*
61. *Chary* means *poor, harsh, fruitful, sparing.*
62. *Beguile* means *cook, elude, rock to sleep, entertain.*
63. *Barracks* means *stocks, lodgings for soldiers, bare rooms, fortifications.*
64. *Mutilate* means *to maim, change in time, to cover, to dispute.*
65. *Myrrh* means *a fragrant resin, a sweet-tasting herb, a humming sound, a golden ornament.*
66. *Nominee* means *a person who names another for office, a spokesman, a person named for office, a counter of votes.*
67. *Invulnerable* means *warlike, unable to be wounded, hard to seize, without weapons.*
68. *Intrinsic* means *ornamental, trifling, complicated, inherent.*
69. *Noxious* means *hurtful, ill-smelling, careful, thumping.*
70. *Thermal* means *cool, measuring, soothing, warm.*
71. *Potency* means *stupidity, power, height, progressiveness.*
72. *Imminent* means *well known, scholarly, deep, impending.*
73. *Primeval* means *huge, shadowy, having to do with first ages, having evil intent.*
74. *Rhapsody* means *an expression of emotion, a vision, a disease, a whirlwind.*
75. *Obdurate* means *blunt, pointed, stubborn, poisonous.*

VOCABULARY EXPERIMENT IV

76. *Supplicant* means *one who asks, one who aids, one who annoys, one who acts as a substitute.*
77. *Percussion* means *a kind of firearm, a clear vision, the effect of striking together, continued repetition.*
78. *Impervious* means *domineering, having high command, not listening to complaints, not admitting passage of any sort.*
79. *Succumb* means *eat, submit, sink, die.*
80. *Retaliate* means *repay in kind, take count again, strengthen after battle, rebuild.*

81. *Servile* means *helpful, meanly submissive, undersized, ill-tempered.*
82. *Drastic* means *having to do with punishment, extreme in effect, pertaining to kings, slow-moving.*
83. *Docile* means *meek, patient, plodding, teachable.*
84. *Ruminate* means *to meditate, to plot evil, to gossip, to be despondent.*
85. *Occident* means *West, South, misfortune, Indian.*
86. *Piquant* means *pretty, slim, shrill, tart.*
87. *Phenomenon* means *a brilliant person, an unusual event, a myth, a bird imagined by the Greeks.*
88. *Squander* means *to walk slowly, to settle on land without legal claim, to spend lavishly, to dispute.*
89. *Aqueous* means *chilly, watery, glassy, brittle.*
90. *Rodent* means *a burrowing animal, a swimming animal, a strong runner, a gnawing animal.*
91. *Obstreperous* means *big, brutal, noisy, overgrown.*
92. *Shrewd* means *scolding, sharp-witted, bent with age, given to plotting evil.*
93. *Arduous* means *laborious, warm, generous, noisy.*
94. *Ordeal* means *severe trial, an altar, a signal of distress, an order of procedure.*
95. *Diminution* means *making less clear, numbering, decreasing, retreating.*
96. *Stringent* means *shrinking, medicinal, shirking, strict.*
97. *Protrude* means *disturb, speak rudely, insert, jut out, interrupt.*
98. *Equivocate* means *speak hesitatingly, evade the truth, to vote for, to call by number.*
99. *Judicious* means *traitorous, wise, jealous, contented.*
100. *Platitude* means *a high plain, a healing ointment, a treacherous plan, a commonplace remark.*

3. Spelling[1]

Sherlock Holmes was probably a good speller. Keen observation and a quick, accurate ear are the requisites. If, however, you have not these aids, you can still do much to improve your ability in spelling. Here are three suggestions: on a slip of paper, or better yet in your notebook,

[1] See the chart on the inside front cover for ready reference to drills in the following section.

keep a list of the words that trouble you; refer to the dictionary in the case of a word about which you have some doubt; never guess; try to find some association that will help you to fix the spelling of troublesome words. Here, for instance, is a good way to remember the spelling of the place word *there*.

You see, *here* is a place *where there* is a chance to use association.

I. Suffixes

A. Words ending in y.

A few rules will help us somewhat in spelling, but they can never take the place of careful observation. Observe what happens to the word *lily* when it changes to the plural *lilies*. Notice whether the letter before the *y* is a consonant or a vowel. Now think of several other words which have a consonant before the final *y*. How shall you spell them? Make a rule for spelling these words.

DRILL I A

Be able to write from dictation the following sentences:

1. *There* were three large *factories* in the town.
2. Two *companies* offered to manufacture the maps.
3. The *ladies* wished to help us.
4. *Sentries* were on duty.
5. Those *countries* need help.
6. Do you like these *stories?*
7. They are full of *mysteries*.
8. We crossed on *ferries*.

This same rule applies to verbs having a consonant before the *y* when they add *s* or *es* to make the third person form.

DRILL I A[2]

Make sentences using the third person present form of each of the following words:

try	ply	descry
fly	fry	defy
deny	spy	reply
cry	pry	carry

B. When a vowel suffix is added to words ending in **e.**

Notice what happens to the *e* in *come* when the suffix *ing* is added; com~~e~~ + ing = coming. The same thing happens when *able* is added to *live:* liv~~e~~ + able = livable. Tell in your own words what happens to a word ending in final silent *e* when *ing* or *able* is added.

DRILL I B

Write sentences of your own containing the following words:

desirable	lovable	valuable
salable	measurable	believable
provable	curable	usable
movable		

DRILL I B[2]

Study the following sentences. Be able to write them from dictation.

1. He was *breathing* rapidly.
2. The agent is *reducing* the price.
3. The dog was *whining.*
4. The boys are *taking* all the boats that are *procurable.*
5. They are *mining valuable* ore.
6. That house is *proving* easily *salable.*
7. She is *measuring* the rug.
8. The apples she is *paring* are hardly *usable.*
9. We are *hoping* that you are *coming* to the party.
10. The stars were *shining.*

C. When words ending in **e** *add a consonant suffix.*

Notice that the word *move* retains its *e* when *ment* is added to make *movement.* Notice, too, the changing of *care* to *careful*, of *use* to *useful* or *useless*, and of *mere* or *sincere* to *merely* or *sincerely*. You will observe that when a suffix beginning with a consonant is added to a word ending in silent *e*, the *e* is retained.

DRILL I C

Add either the consonant suffix *ment* or *ful* to each of the following words:

induce	require	amaze
measure	arrange	fate
care	amuse	improve
retire	excite	abate
refine	use	

Add the suffix *less* or *ly* to each of the following words:

fine	tire	life
sincere	love	care
sure	accurate	live
use	immediate	time

DRILL I C²

From the words that you have made, select ten in the spelling of which you might thoughtlessly make some mistake. Write ten sentences using these words.

DRILL I D

D. Exceptions.

Words that do not follow our rules and so must be especially studied are these:

argument	truly	duly

Use each in two sentences. Fix the spelling.

E. Exceptions to the rule for a vowel suffix: words adding **able** *or* **ous.**

Pronounce the words *cable* and *gable.* You necessarily make the sound of *c* and *g* hard before *a.* If the *e* were

dropped in words ending in *ce* or *ge*, like *service* or *manage*, before the suffix *able* was added, the *c* and the *g* would be hard as they are in *cable* and *gable*. Thus we keep the *e* in such words in order to give a soft sound to *g* and *c*. Notice the following words:

serviceable	noticeable	peaceable
traceable	manageable	changeable

When we add a suffix ending in *o*, like *ous*, we must keep the *e* too, for *o* following *c* and *g* gives the hard sound exactly as *a* does. We may then say that words ending in *ce* and *ge* retain the *e* before adding a suffix beginning with *a* or *o*.

DRILL I E

Write sentences using the following words. Be ready to spell the words as they may be dictated to you.

peaceable	changeable	manageable
courageous	noticeable	outrageous
advantageous	serviceable	

F. Doubling a final consonant.

Notice that *fit* doubles the *t* in changing to *fitted* but *foot* does not in changing to *footed*. *Fit* ends in one consonant preceded by one vowel, and doubles the consonant in adding a suffix. But look at *benefited*. Here the *t* is not doubled because the word is not accented on the last syllable. Monosyllables and words accented on the last syllable, if they end in a single consonant preceded by a single vowel, double the final consonant whenever a suffix beginning with a vowel is added.

DRILL I F

a. Add the suffix *ing* to each of the words given below and spell each correctly.

b. Add either *er* or *ed* to each of these same words and spell them correctly.

c. Add *ence* to the last four words in the last column and notice how the change in accent prevents the doubling of the final *r*.

run	swim	occur
spin	wrap	refer
sun	trim	prefer
begin	transfer	confer
strap	hop	defer

d. Bring into class five words not in the list above to which this rule applies.

DRILL I F[2]

Be able to write correctly from dictation the following sentences.

1. The train kept *stopping* and *starting*.
2. We received *transfers*, but *preferred* not to use them.
3. Have you looked up the *references* that *occurred* in the lesson?
4. He *deferred* payment until after his *conference* with his partner.
5. The plants in that *sunny* window are *beginning* to grow.
6. That was a strange *occurrence*.
7. His work was of unusual *excellence*.
8. The words kept *recurring* to her whenever she *stopped* for a moment.
9. The *traveler referred* to a map.
10. She has a *preference* for *bobbed* hair.

II. Diphthongs and Apostrophes

A. Words containing the diphthong **ei.**

We shall find it helpful to learn the words that contain the diphthong *ei*. Usually *c* precedes it, but a few words contain this diphthong following other letters. When a diphthong with the sound of *e* is preceded by *c*, it is always *ei; e* follows *c*.

receive conceit

DRILL II A

Be able to write correctly from dictation the following sentences.

1. He *received* an answer *immediately.*
2. He *perceived* that the sun was shining.
3. The *receipt* was signed.
4. He never tries to *deceive.*
5. They could *conceive* of no danger.
6. She listed it under bills *receivable.*
7. No *deceit* was intended.
8. We had *leisure* to look about.
9. A *weird* sound came from the gorge.
10. He longed to see *foreign* countries.
11. *Neither* of us knows.
12. *Either* of us is ready.
13. The plane rose to a great *height.*
14. She *seized* the *rein* of the horse's bridle.
15. What was the *weight* of the package you sent by *freight?*

(These last three words have the sound of *a* rather than *e.*)

Neither leisured foreigner seized the weird heights is a sentence containing most of the words that have the diphthong *ei* following a letter other than *c.*

B. Words containing the diphthong **ie.**

Many words contain the diphthong *ie.* Below is a partial list of such words. They should be carefully studied.

DRILL II B

Make a sentence for each of the following words.

grief	piece	grieve
belief	achieve	believe
relief	niece	relieve
yield	chief	friend
wield	siege	shriek

The diphthong *ie* usually follows all consonants except *c.*

DRILL II B[2]

Be able to write the following sentences from dictation.

1. His *friends sincerely regretted* his going.
2. The letter was signed, "Your affectionate *niece.*"
3. The *batter* has *forgotten* your advice.
4. She played the *piece* with expression.
5. His progress seems almost *unbelievable.*
6. She *achieved* considerable skill in basketball.
7. His mother was *relieved* to hear him shout.
8. The chief trouble lies in his *forgetting* so easily.
9. Though *besieged,* the town would not *yield.*
10. We *grieved* that he had not *reviewed* and corrected his errors.

REVIEW ASSIGNMENT

a. Bring into class a list of the words in the preceding lessons that you are not absolutely sure you will always spell correctly. Test your classmates by dictating sentences containing these words.

b. Select from the preceding lists ten words that seem to you difficult. Write a short paragraph in which you use these words.

In class a game may be played with these paragraphs. Let one member of the class, selected by the teacher, read his paragraph slowly and distinctly, saying "Blank" every time he comes to one of his spelling words. Let the members of the class write the word that should be supplied. Have papers exchanged. Let the reader give his words and correctors check failures. Winners must have guessed and spelled correctly the whole ten. Success depends upon the clear, sensible use of the words chosen.

C. The use of the apostrophe in contractions.

Misspellings often result from the misuse of the apostrophe. An apostrophe represents the omission of a letter and is placed just above where the letter would appear if written. Notice what letter or letters the apostrophe takes the place of in the following contractions:

who's don't we'll can't it's

DRILL II C

Use each of the following words in a sentence:

I'm	it's	it'll	you're
you've	who's	we've	they're
mayn't	isn't	who'll	there'll
doesn't	aren't	oughtn't	shouldn't

D. The use of the apostrophe in possessives.

Plural words ending in *s* add merely an apostrophe to show possession. Notice the following words:

boys' ladies' girls' dogs'

We should write *the boys' hats, the ladies' addresses, the girls' desks, the dogs' tails.*

DRILL II D

Write eight plural words ending in *s* in the possessive form. Use each in a written sentence.

Almost all other words form the possessive by adding *'s*. Notice these words: *James's, children's, every one's, men's.* The only exception to the use of the apostrophe in forming possessives is found in the case of personal pronouns. These words have possessive cases formed without apostrophes, as *my, your* or *yours, his, hers, its, our* or *ours, their* or *theirs.*

DRILL II D[2]

Write the possessive noun and the noun that follows it for each of the phrases below:

1. The bats belonging to several boys.
2. The desks belonging to several girls.
3. The schools belonging to your city or town.
4. The dresses belonging to the children.
5. The novels written by Dickens.
6. The dog belonging to Charles.
7. The nests of birds.
8. Shoes designed for ladies.
9. The rays of the sun.

10. Coats designed for men.
11. Hats designed for women.
12. The wages of a week.
13. The vacation of a month.
14. The traffic system of the city.

E. The use of the apostrophe in plurals of letters and figures.

If we write "You have too many 6's in your answer," we are using the apostrophe in still another way. It should be used in forming the plurals of letters, figures, and words used merely as words. Notice the sentences below:

Cross your *t*'s and dot your *i*'s.
He forms his 7's carelessly.
He uses too many *and*'s.

DRILL II E

Write ten sentences of your own. Let three contain the possessive forms of plural words ending in *s*. Let two contain the possessive form of proper nouns ending in *s*, like *Mr. Jones* or *James*. Let three contain the plurals of letters or figures. Let two contain the possessive forms of plural words not ending in *s*.

F. The possessive form of pronouns.

Although personal pronouns in the possessive case like *his*, *yours*, *ours*, are not spelled with an apostrophe, indefinite pronouns, such as *one*, *everybody*, *some one*, *anybody*, form the possessive like nouns by adding *'s*.

DRILL II F

Write ten sentences. Let each contain the possessive form for one of the phrases below:

Belonging to any one	Belonging to her
Belonging to you	Belonging to them
Belonging to everybody	Belonging to it
Belonging to us	Belonging to him
Belonging to nobody	Belonging to one

DRILL II F[2]

Study the following sentences. Write them from dictation without error.

1. If any one's judgment can be trusted, his can.
2. It was no one's fault but theirs.
3. None of the *t*'s was crossed, none of the *i*'s dotted. Doris's work was decidedly careless.
4. The material was no one's but ours, but the work was done by Frances's brothers.
5. If it's too late, the children's lunches can be served here.
6. We can't tell who's going to be there. Whose plan was this?
7. If it's not raining, let's start.
8. It's true the book's cover has lost its gilding.
9. They're sure that their baseballs, not ours, were in the janitor's locker.
10. Is this copy of Hughes's *Tom Brown's School Days* yours or James's?

DRILL II F[3]

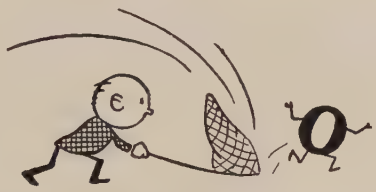
Write the following sentences correctly. Do not let an error escape you.

1. Hadnt you read Dickens *A Tale of Two Cities* before?
2. All the members of the boys clubs and the girls clubs were working for prizes offered by the womens club.
3. Whos sure hes right in spelling Burns name?
4. The mens, the womens, the childrens, and the infants shops were all most attractive.
5. He sold artists supplies, but he knew nothing of his patrons work.
6. The photographers convention called every ones attention to the really artistic results of many members work.
7. The *th*'s often cause trouble in a foreigners pronunciation of English; the *u*'s in our pronunciation of French.
8. The sign in Taylor and Jones shop reads Ladies Shoes, but I know they sell mens as well.
9. Every ones attention is called to the announcement of the Misses Smiths recital.
10. Theyre here as the schools guests, but its my opinion that well have to ask them to be more quiet.

III. Trouble-makers

Following are lists of words in common use, each of which has some little spelling difficulty that may give trouble to the heedless or unobserving student. Study the sentences carefully, noting the letters that might cause misspelling. Be ready to write the sentences from dictation.

A. Elusive o's.



DRILL III A

Notice especially the *o*'s in the italicized words. In some of them the *u* and the doubling of a consonant must be noted.

1. His *memory* is excellent.
2. The *interior* of the house is cheerful.
3. These *colors* will not fade.
4. The *colonel* is brave.
5. His *successor* is named.
6. *Precious* stones are found in Africa.
7. The *motorist* lost control of his car.
8. The *aviator* made a daring flight.
9. This is her *favorite* song.
10. The *Capitol* in Washington is a beautiful building.
11. A *surgeon* performed the operation.
12. He was the *proprietor* of the store.
13. Two *humorists* entertained us.
14. We are *accustomed* to regular hours of study.
15. What is your *authority* for the statement?

DRILL III A[2]

Here again, notice the *o*'s.

1. An *editor* writes *editorials*.
2. That suit was made by a skillful *tailor*.

3. Who are the *senators* from your state?
4. He received *minor* injuries.
5. The nurse gives a *favorable* report.
6. She works *strenuously*.
7. We obtained the services of an *attorney*.
8. That newspaper is *notorious*.
9. The *memorial* was placed in the square.
10. That was the most *conspicuous* place in town.
11. There are three *competitors* for the prize
12. John Masefield is a modern *author*.
13. William the *Conqueror* changed conditions in England.
14. A Welfare *Society* was organized.
15. Are these *societies* helpful *organizations?*

B. Troublesome ***a's.***

DRILL III B

In these sentences notice especially the *a*'s in the last syllables of the italicized words. Notice also any doubling of consonants.

1. May I see the *calendar* for this month?
2. Please notify the *principal* of the school.
3. The merchant made a *liberal* offer.
4. Dr. Sherman gave his *professional* services.
5. Such an event *actually* occurred.
6. He made *radical* changes in the course of study.
7. We have *partially* fulfilled the requirements.
8. These problems are *equally* difficult.
9. Please look up the word in the *dictionary*.
10. The act was *illegal*.
11. He lives in this *congressional* district.
12. The *principal* features of the two buildings are *similar*.
13. The *criminal* was tried.
14. What is the *temperature* of the room?
15. Their actions were *justifiable*.

DRILL III B[2]

Again notice the *a*'s and the letters in the last syllables of the italicized words.

1. We made *certain* changes in the program.
2. He will *maintain* the justice of his cause.
3. There is no *villain* in the play.
4. He is the *captain* of a ship.
5. Please write *separate* lists.
6. We studied *grammar*.
7. The townspeople made careful *preparations* for the *festival*.
8. We *usually* took the shorter road.
9. Does the change in date *affect* your plans?
10. She *finally* decided to go.
11. Please *accept* our thanks.
12. The *village* was prettily *situated*.
13. She made a *plain* cake.
14. You have *probably* heard the story.
15. Draw a *straight* line.

C. *Neglected* e's.

DRILL III C

In these italicized words observe the *e*'s with care.

1. Her position is a *permanent* one.
2. He makes *devices* for improving *machinery*.
3. Our *opponents* offered strong arguments.
4. The mural paintings are *magnificent*.
5. The clerk is very *efficient*.
6. The *patient* shows improvement.
7. We formed an *independent* team.
8. Our friends are poor *correspondents*.
9. *Apparently* the ink is poor.
10. The new *stationery* is very pleasing.
11. I have just bought the *current* number of the magazine.
12. The *superintendent* is in his office.

13. No one knew that the paper was in *existence.*
14. His *conscience* was clear.
15. We are granted many *privileges.*

D. Doubled letters.

DRILL III D

Notice the doubling of certain letters in these words.

1. He made a long *speech.*
2. The caravan *proceeded* slowly.
3. They will *succeed* in their work.
4. Our friends *agreed* to help.
5. That is an *agreeable* plan.
6. The engine is *guaranteed* to wear well.
7. The leaves in his book were *loose.*
8. We *too* walked *too* far.
9. I will *recommend* you for the position.
10. Will the car *accommodate* us all?
11. The baseball season was *beginning.*
12. Draw the two lines *parallel* to each other.
13. It is *necessary* to be careful in spelling.
14. A *committee* is in charge of the party.
15. The crowd will not *embarrass* him.

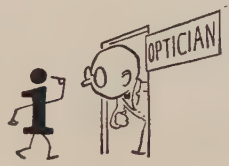
DRILL III D[2]

In these words you should be careful to notice which letters are doubled and which are not.

1. What was the *occasion* of that *speech?*
2. We were *disappointed* that it rained.
3. They *disapproved* of our plans.
4. We were surprised at her *appearance.*
5. The shore gradually *disappeared.*
6. The *chauffeur* lost his license.
7. The *opposite* sides are equal.
8. The writing was *illegible.*
9. He came to this country as an *immigrant.*
10. The *professor* gave a new course.

11. We cruised on the *Mediterranean.*
12. He answered in the *affirmative.*
13. She did not wish to be *interrupted.*
14. This outfit is his *possession.*
15. We *appropriated* money for printing a school paper.

E. Difficult i's.



DRILL III E

In some of these words the *i*'s need attention. In others notice the final letters.

1. The room was very *quiet.*
2. We heard a *peculiar* noise.
3. He planted *quantities* of seed.
4. The calendars were sent with the *compliments* of the firm.
5. An *auxiliary* society was formed.
6. The members gave an *exhibition* of their work.
7. Are you *acquainted* with them?
8. We numbered the exercises 7, 8, and 9 *respectively.*
9. Upon what *principle* does the machine work?
10. He is in the insurance *business.*
11. I have no *definite* information.
12. She *criticized* our arrangements.
13. We *sympathized* with her *difficulties.*
14. The past participle of the word ends in *ed.*
15. We waited *until* the rain stopped.

F. Words often misspelled.

DRILL III F

The words italicized below present some little difficulty in spelling. Do not let yourself be caught by any of them.

1. They were afraid of *losing* their way.
2. The *odor* of the flowers is sweet.
3. In his judgment student *government* is desirable.

4. He *always* believes the best of every one.
5. It is *already* too late.
6. He *laid* plans for a holiday.
7. He *paid* his bills *promptly*.
8. They went into business *together*.
9. *Peace* was declared.
10. *Occasionally* letters should be signed "Yours *respectfully*."
11. That *disease* is painful.
12. *Macbeth* is a great *tragedy*.
13. *February* brings the birthdays of two great presidents.
14. Our accounts do not *quite balance*.
15. She lives directly *across* the street.

DRILL III F[2]

1. We feel *indebted* to him.
2. This *pamphlet* tells the history of the organization.
3. We *pledged* our *assistance*.
4. Do not *condemn* any one because of *prejudice*.
5. These two *angles* are *equivalent* to the third.
6. We ate at a *cafeteria*.
7. We invited *guests* for *luncheon*.
8. She has *extravagant* tastes.
9. He is interested in *athletics*.
10. We go to the *gymnasium* for *physical* training.
11. A sale of *hosiery* was advertised.
12. We *ascended* the hill, following the *guide*.
13. She is a *conscientious* student.
14. He was *conscious* of no danger.
15. Have you a *schedule* of the games?

DRILL III F[3]

1. He wrote several *articles* for the paper.
2. The *performance* was given for her *benefit*.
3. He is studying *Egyptian architecture*.
4. Every *individual* should do his best.
5. That firm pays good *salaries*.
6. A *guardian* was appointed.
7. We gave a *description* of our lost *baggage*.
8. We received *mysterious* invitations.
9. He has *sufficient strength* to win.
10. We are learning the rules of *parliamentary* procedure.

11. The building was a source of *dissatisfaction.*
12. We ate *bananas* for *breakfast.*
13. There is a new *development* in the case.
14. He began a *campaign* for funds.
15. We *anticipate* a pleasant trip to the *capital.*

G. Fifty troublesome words.

Here is a list of words that have always given trouble in spelling. Are you sure of your ability always to spell each of them correctly?

1. a**ll** right	means all is right. Leave space for the *is.*
2. defin**i**te	*Finite,* the stem, would not be misspelled.
3. sep**a**rate	There are two *a*'s in *separate.*
4. principa**l**	of a school. in a bank drawing interest. used as an adjective in *principal cause of delay.*
5. capit**a**l	the capital letter. the capital city of a state. capital punishment. a capital plan.
6. arg**u**ment	This word does *not* follow the rule for retaining final *e.*
7. tr**u**ly	Neither does *truly.*
8. su**cc**ess	Double the *c,* and double the *s.*
9. sincer**e**ly	Notice that the *e* is retained in accordance with the rule.
10. super**sede**	Two *s*'s and *ede.*
11. ne**c**essary	One *c* and two *s*'s.
12. di**s**ap**p**oint	The prefix *dis* has only one *s,* but *appoint* has two *p*'s.
13. di**s**ap**p**ear	The prefix *dis* has only one *s,* but *appear* has two *p*'s.
14. sh**i**ning	The word *shine* drops its final *e* according to rule.
15. beg**in**ning	*Begin* doubles its final *n* according to rule.
16. bel**ie**ve	*Believe* follows the *ie* rule.
17. rec**ei**ve	*Receive* also follows the rule.

18. usu**all**y — Usual has an *l* and so has *ly*.
19. ac**k**nowl**edg**ment — See the verb *know* in this word. Then drop the *e* in *ledge*.
20. pr**i**v**i**l**e**ge — Two *i*'s in the first part, two *e*'s in the last.
21. di**ss**atisfy — The prefix *dis* has an *s* and so has *satisfy*.
22. princip**le** — Means *rule* and like *rule* ends in *le*. (A *principle* of conduct and a *principle* in algebra.)
23. su**cc**e**e**d — Double the *c* and double the *e*.
24. capit**o**l — Means the building in which government offices are located, as *The Capitol at Washington is an imposing building*. This *capitol* has no other meaning.
25. gover**n**ment — Don't forget the *n* in *govern*.
26. dependence — Pronounce it correctly, and you will spell it properly.
27. superintend**e**nt — Again, correct pronunciation will help spelling.
28. con**sc**ious — Notice the *sc*.
29. con**sc**ience — The foundation of both these words is the same as for *science*. (See your dictionary.)
30. dis|ease — *Dis* = lack of + *ease* = comfort.
31. bu**s**iness — *Busy* changes to *busi* and adds *ness*.
32. **de**spair — Notice the prefix.
33. **de**scription — Notice the prefix. *Scribo* in Latin means *write*.
34. **al**ready — This is an adverb of time. It does not mean the same as *all ready* in the sentence "All ready, everybody!"
35. gram**m**ar — See that *a* in the last syllable.
36. pr**o**c**e**e**d — *Pro* means forward. This *ceed* is the same as in *succeed*.
37. aux**i**l**i**ary — You have an *i* on either side of the one *l*.
38. **pro**fessor — The prefix is *pro*, and *fessor* has two *s*'s, but only one *f*.
39. el**i**g**i**ble — No consonants are doubled here. There is one *i* on either side of the one *g*.
40. de**sc**end**a**nt — The *sc* must be remembered in this as in *descend*. The pronunciation may help you to remember the *ant*.

41. accompaniment The *y* changes to *i* as in *business*.
42. accommodate Both sets of consonants are doubled.
43. committee Both sets of consonants are doubled, and so is the *e*.
44. parallel The double *l* comes before the final single one.
45. illegible The prefix is *il*, and *legible* has an *l* too.
46. recommend This is merely the prefix *re* + the word *commend*.
47. precede *Pre* means before. *Cede* must be memorized.
48. piece As in *a piece of string*, follows the *ie* rule.
49. noticeable Remember the rule about *e* after *c* and *g*.
50. peace The opposite of war has an *ea* in the middle.

Diagnostic and Mastery Tests in Spelling

The diagnostic tests will show your weakness in spelling. The numbers refer to the drills in which these words may be found. If you fail in spelling a word study the drill. Then take the mastery test for words of that sort.

DIAGNOSTIC TEST A

1. Their coming so suddenly startled us. (I B)
2. There were usually several shining pans on the shelves. (I A, I B)
3. We heard the old ladies telling each other stories of their childhood. (I A)
4. Reducing the price of the goods may mean closing the factories. (I A, I B^2)
5. She tries to find whatever valuable and desirable property is procurable in town. (I A^2, I B)
6. They were taking pains to make their writing clear. (I B^2)
7. By this arrangement he could see immediately where he had made careless errors and could make improvement. (I C)
8. In the beginning he worked carefully and accurately, but as his excitement increased, he became more careless. (I C)
9. His conduct in quieting that seemingly unmanageable mob was extremely courageous. (I E)

10. The incident occurred when he was trying to prevent a panic. (I F)

11. People who saw the beginning of the fire thought themselves trapped and started running from the burning building. (I F)

12. We regretted that the conference was so short. (I F, I F²)

13. He transferred his attention to the references. (I F²)

14. My friend was much relieved when she heard the news. (II B)

15. She was chiefly interested in the achievement of her niece. (II B)

16. The receipt was given with no thought of deceiving you. (II A)

17. He's reading Dickens's *A Tale of Two Cities*. (II D²)

18. If it's agreeable to you, I'll wait until James's errand is done. (II C, II D²)

19. In every one's opinion her singing is better than ours. (II F²)

20. All the girls' hats have been sold but not the women's. (II D²)

21. Who's sure that his *t*'s are crossed and his *i*'s dotted? (II C, II E)

22. We're sure that they're right. (II C)

23. You'll lend me yours, won't you? (II C, II F)

24. The dog is hers, but the leash is ours. (II F)

25. Men's, women's, boys', girls' and infants' clothing is sold here. (II D²)

DIAGNOSTIC TEST B

1. The argument that the capital was accruing interest was certainly unnecessary. (I D, III G)

2. "All right," he said, "I'll make it a definite proposition and wish you great success." (III G, II C)

3. The principal said that he was disappointed to find that they were unfamiliar generally with the principles involved. (III G)

4. *Yours sincerely* and *yours truly* are common forms for closing letters. (II F, I D)

5. We received separate acknowledgments. (III G)

6. They are beginning to believe that they have been

superseded in the privileges of which they were so proud. (III G)

7. When the sun is shining, we usually walk to school. (III G)

8. I believe that he is one of the people who are dissatisfied on principle. (III G)

9. We did not succeed in visiting any of the government offices in the capitol, as the building was closed. (III G)

10. We found the capital a more beautiful city than even your description led us to expect. (III G)

11. The superintendent said that it was contrary to his conscience to recommend any such business methods. (III G)

12. I had never before been conscious of our dependence upon knowledge of grammar for correctness in speech. (III G)

13. His disease had already reached the point where we despaired of his recovery. (III G)

14. The professor asked me to proceed, although the writing seemed to me almost illegible. (III G)

15. He is eligible for membership in the auxiliary group that is assisting the committee. (III G)

16. Her song with its accompaniment was to precede my reading. (III G)

17. The little town can hardly accommodate all the descendants of the great man who plan to assemble there. (III G)

18. On a piece of paper he drew the lines parallel to each other. (III G)

19. It is noticeable that he is conscious of his privilege. (III G)

20. When peace was declared, the colonies had definitely gained their independence. (III G)

DIAGNOSTIC TEST C

1. The aviator and the motorist made humorous remarks. (III A)

2. The colonel's successor was named. (III A)

3. One is accustomed to hear enthusiastic comments on the beauty of the exterior of the capitol. (III A)

4. Many famous authors and editors were competitors for the prize. (III A)

5. An attorney gave his services in organizing the society. (III A^2)

6. The principal of the school made a liberal offer. (III B)

7. The two dictionaries are similar. (III B)

8. The captain maintained that he certainly had not seen the villain. (III B^2)

9. People in the village were preparing for their annual festival. (III B^2)

10. How does her accepting the invitation affect your plans? (III B^2)

11. We shall probably study grammar in separate groups. (III B^2)

12. The superintendent gave us certain privileges. (III C)

13. Our opponents were efficient. (III C)

14. Apparently he is judging his correspondents by their stationery. (III C)

15. He proceeded to say that his house was too small to accommodate them all, but he recommended two houses in the neighborhood. (III D)

16. He did not succeed in drawing the lines parallel. (III D)

17. Members of the committee were embarrassed to find that they had made a mistake. (III D)

18. On that occasion he tried not to show his disappointment and disapproval. (III D^2)

19. The appearance of the chauffeur, who stood waiting on the opposite side of the street, was gloomy in the extreme. (III D^2)

20. The immigrant's letter was almost illegible. (III D^2)

21. The town appropriated money enough to gain possession of a good site for the school. (III D^2)

22. He always paid his bills promptly. (III D^2)

23. The professor replied in the affirmative when asked if he should take the Mediterranean trip. (III D^2)

24. Although we sympathized with her, we could not wait until she had criticized the whole exhibition. (III E)

25. When the room had become quiet, we heard again that peculiar sound. (III E)

26. He conducts his business according to definite principles. (III E)

27. Quantities of small calendars were sent out with the compliments of the auxiliary society. (III E)

28. The government official made no reference to the tragedy. (III F)

29. They walked together over the shaking bridge, keeping their balance perfectly. (III F)

30. Early in February she took the book to the library. (III F)

31. The pamphlet showed so much prejudice that we pledged our assistance to the other side. (III F^2)

32. No one could condemn him for extravagance in taking his guests to a cafeteria for luncheon. (III F^2)

33. The schedule for athletics is arranged by the gymnasium director with reference to the best physical development of each student. (III F^2)

34. As we ascended the hill, we were conscious of no danger. (III F^3)

35. His guardian showed some dissatisfaction with the article. (III F^3)

36. She individually received no benefit from that ruling regarding parliamentary procedure. (III F)

37. He gave a vivid description of the mysterious stranger. (III F)

38. No one had anticipated that he would show such strength in the campaign. (III F)

39. Does she consider a banana a sufficient breakfast? (III F)

40. He went to the capital while he was studying architecture. (III F)

MASTERY TEST 1

NOTE. All mastery tests should be written from dictation.

Words ending in *y*. (I A)
Silent *e* before a vowel suffix. (I B, I B^2)

1. They are making plans and writing letters, for their aunt is coming. (I B^2)

2. Pining for what one cannot have and whining about ill fortune make one poor company. (I B^2)

3. When the sun is shining the place looks very livable. (I B^2, I B)

4. Since the desk is movable, we will place it in a more desirable position. (I B)

5. She is using her money in caring for those whose injuries are curable. (I B^2, I A, I B)

6. The child cries for her mother as often as Mary tries to amuse her. (I A)

7. Factories many stories high loomed above us. (I A)

8. Girls dressed as fine ladies of long ago were serving tea. (I A, I B^2)

9. In all his replies he never denies his share in the blame. (I A)
10. She replies that the child is very lovable. (I B^2, I B)
11. That is one of the mysteries that defies explanation. (I B^2)
12. The goods were usable, but hardly salable. (I B)
13. No one denies that he proves his point. (I B^2)
14. New companies were formed in the two adjoining counties. (I A)
15. He carries that heavy weight a measurable distance. (I B^2, I B)

MASTERY TEST 2

Final *e* before a consonant suffix. (I C)
Exceptions. (I D)
Words ending in *ce* and *ge*. (I E)

1. They sent for us immediately. (I C)
2. He endured the pain bravely. (I C)
3. The arctic explorer must be careful as well as courageous. (I C, I E)
4. His excitement prevented his thinking clearly. (I C)
5. The distance is measureless. (I C)
6. Her error was scarcely noticeable. (I C, I E)
7. He is sincerely trying to be useful. (I C)
8. He noted accurately the movement of the pendulum. (I C)
9. The boy is courageous in his facing of the truth. (I E)
10. She bought a serviceable coat. (I E)
11. I signed the letter *Yours truly* instead of *Yours sincerely*. (I D, I E)
12. The confusion is traceable to my error. (I E)
13. It is advantageous to make a peaceable settlement. (I E)
14. The argument was duly ended. (I D)
15. We surely meant to speak of his noticeable improvement. (I E)

MASTERY TEST 3

The diphthong *ei*. (II A)
Doubling a final consonant. (I F)

1. The swimmer was sunning himself on the beach. (I F)
2. Wrapping his short coat tighter, he kept running until he saw his brother just hopping into the car. (I F)

3. John stopped priming the car and transferred his attention to his small brother. (I F)
4. After a short conference we deferred to her wishes. (I F)
5. The reference occurred on the tenth page. (I F)
6. Tommy showed a preference for spinning tops. (I F)
7. She perceived that the receipt must have been given to some one else. (II A)
8. While we were at leisure, she told us a weird ghost story that she had heard in some foreign country. (II A)
9. Neither army seized the height. (II A)
10. Do not deceive yourself as to the weight of that freight. (II A)

MASTERY TEST 4

The diphthong *ie* (II B); the diphthong *ei* (II A).

1. The chief told us a piece of news. (II B)
2. No one believed that the siege would be lifted. (II B)
3. He found no relief for his grief. (II B)
4. The warrior of old wielded a sword with which to make his enemy yield. (II B)
5. It will relieve you to hear of such plucky achievement. (II B)
6. My friend received the news with a shriek of delight. (II A, II B)
7. After we had reviewed the situation, we perceived our mistake. (II B, II A)
8. Her niece was in receipt of the letter. (II B, II A)
9. Though he fell from a height, the hay on which he landed relieved the force of his fall. (II A, II B)
10. Either result seems almost inconceivable. (II A)

MASTERY TEST 5

The use of the apostrophe. (II C, II D [2], II F)

1. The children's work is done, but they're not ready to go. (II D[2], II C)
2. Don't you think that, considering all the themes, theirs are more interesting than hers? (II C, II F)
3. James's has too many *I*'s. (II D , II E)
4. It's going to be improved in that respect. (II C)
5. Charles's book has lost its cover, but yours hasn't. (II F, II D[2], II C)

6. The ladies' coats are on the third floor to your right. (II D^2)

7. Who's sure about the weather? If it's not raining, let's start. (II C)

8. We can't tell whose books these are if they're not yours. (II C)

9. Her penmanship is almost as good as theirs, but she has not dotted her *i*'s. (II F, II E)

10. We're almost ready to say theirs is as good as any one's. (II C, II F)

11. Burns's *The Cotter's Saturday Night* describes the poet's home. (II D^2)

12. Have you all the members' names and everybody's address? (II D^2, II F)

13. The men's and women's voices could be heard talking over the day's work. (II D)

14. They wanted a month's vacation, but a month's wages too. (II D^2)

15. *Yours truly* is the usual closing for one's business letters. (II F)

16. You've read Dickens's novels, haven't you? We've been reading Howells's *The Rise of Silas Lapham*. (II D^2, II C)

17. Who's going for the mail? You're ready, aren't you, Austin? (II C)

18. Ours may be as good as theirs; it's as good as James's or any one else's here. (II D^2, II F, II C)

19. In basketball, boys' rules are better suited to a small gymnasium than girls' rules. (II D^2)

20. At the water's edge sat an old man. (II D^2)

21. A three weeks' vacation came in December. (II D^2)

22. Where's the folder that came with Fred's papers? (II C, II D^2)

23. His father's vacation came at the same time as Frank's, but ours was a week later than theirs. (II D^2, II F)

24. You've found two errors; let's see if we can find others. (II C)

25. Shouldn't the interests of one's country come before one's own interests? (II C, II F)

MASTERY TEST 6

Spelling. (III G)

1. He tried to make peace with his conscience by saying

that he had been forced to hurry in writing that illegible paper.

2. It was noticeable, however, that the piece of paper on which he had written his notes for civil government was legible enough.

3. I almost despair of understanding the preceding statement.

4. The explanation of these parallel lines must precede the description of the angles in this case.

5. The professor recommended to the committee that we be allowed to enter an auxiliary group.

6. He has already accommodated himself to these new conditions.

7. We thought him eligible for the position of principal or superintendent.

8. We had a great argument as to whether they were really descendants of the Pilgrims.

9. Proceed with the lessons in grammar if you place any dependence upon them.

10. I played the accompaniment for her although I was conscious of my inexperience.

11. That treatment is necessary if you truly desire his recovery from the disease.

12. She is usually dissatisfied with any acknowledgment that she receives.

13. She sincerely believes that the sun will be shining, the clouds will have disappeared, and we shall have met with success.

14. "All right," we said, "let's separate. If you want to see the rooms in the Capitol, we can be beginning our exploration of the museum."

15. Almost every trace of the old capital has disappeared and this beautiful new city has superseded it.

MASTERY TEST 7

Trouble-makers. (III A — III F)

1. The successor of the proprietor has already become a favorite. (III A)

2. We had become accustomed to the humorist's remarks about our loss of memory. (III A)

3. The colors on the interior of the lid were still bright, and the entire surface was inlaid with precious stones. (III A)

4. The aviator was given the title of colonel. (III A)

5. The surgeon is accustomed to having his authority recognized. (III A)

6. Editorials in leading papers strenuously denounced the notorious practices of the attorney. (III A^2)

7. The senators made a favorable report concerning the memorial, which was to be given a conspicuous place in the capital. (III A^2)

8. There were several competitors for the title of conqueror. (III A^2)

9. The representative of the societies and organizations awarded the prize to the author of several minor poems. (III A^2)

10. The illegal treatment of a criminal is never even partially justifiable. (III B)

11. Radical changes were actually made in the congressional calendar. (III B)

12. Find in the dictionary a word similar in meaning to temperature. (III B)

13. His liberal offer of professional services was equally acceptable. (III B)

14. Certain changes will have to be made if you intend to maintain the captain in his house in the village. (III B^2)

15. In all her preparations for the festival she had forgotten a costume for the villain, and he finally had to wear a very plain one. (III B^2)

16. She usually accepts a situation and makes the best of it, no matter how it affects her, and probably she is now studying her grammar with the intention of showing that she can do work of straight A grade. (III B^2)

17. He offered several devices for making permanent improvements in the efficiency of the machinery. (III C)

18. Their correspondents apparently used poor stationery. (III C)

19. Their opponents discovered that an independent team was already in existence. (III C)

20. The patient made magnificent progress. (III C)

21. He guaranteed that the agreeable features of the plan would recommend themselves to us. (III D)

22. His speech was too long, and the ideas were too loosely put together. (III D)

23. He agreed to do his best, although speech-making embarrassed him. (III D)

24. She sympathized with our efforts, although she criticized the results. (III E)

25. She received compliments on the exhibition from all her acquaintances. (III E)

26. A peculiar quiet settled upon us. (III E)

27. On that occasion the chauffeur was sitting on the side opposite the professor. (III D^2)

28. An immigrant from the region of the Mediterranean answered in the affirmative, but he was rudely interrupted. (III D^2)

29. The treasurer has in his possession the money appropriated for the school paper. (III D^2)

30. Losing one of the possible holidays in February seemed a tragedy to us then. (III F)

31. Across the bottom of the bill he promptly wrote *Paid*, saying that my work had more than cleared the balance. (III F)

32. The odor of the food that had already been placed on the table tempted us. (III F)

33. We are indebted to him for a pamphlet that has already done something to remove the prejudice felt by many who condemned his extravagance. (III F^2)

34. After the game in the gymnasium the girls took their guests to a near-by cafeteria for luncheon. (III F^2)

35. The guide had pledged his assistance to any one who wished to ascend the mountain. (III F^2)

36. Your schedule for physical training is equivalent to ours. (III F^2)

37. The conscientious student had worked hard to prove the angles equal. (III F^2)

38. We are trying to find hosiery that is suitable for wear in athletic contests. (III F^2)

39. The articles in the papers concerning her benefit performance were complimentary. (III F^3)

40. Although her guardian gave a description of the baggage that so mysteriously disappeared, there were no developments in the case this morning. (III F^3)

41. We anticipate trouble about parliamentary law in our club. (III F^3)

42. The individual salaries are insufficient. (III F^3)

43. The troops showed some strength in the Egyptian campaign. (III F^3)

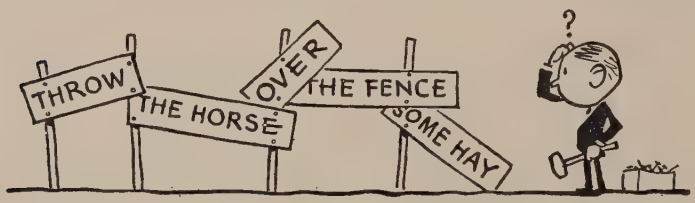
44. The bananas we had for breakfast were capital. (III F^3)

CHAPTER X

GAINING SKILLS[1]

1. In Making Clear and Effective Sentences
2. In Punctuating Sentences Clearly

When we are making something with our hands, we see the necessity of making the parts hold together. A change here and there adds to the beauty or the usefulness of our product. We are continually making sentences, but we think very little of how well they are built to carry our meaning. When a sentence is so clumsily constructed that



listeners fail to understand our meaning, we do feel ashamed and perhaps try to speak more intelligibly. In order to make our sentences say exactly what we want them to say we must think clearly and definitely. Indeed, thoughts and the sentences that express them are so closely bound together that training in the making of sentences is really training in good thinking.

1. Making Clear and Effective Sentences

IV. Sentences

A. Sentence fragments.

We must first be able to recognize sentences. If you are not sure when one sentence ends and another begins, you

[1] See the chart on the inside front cover for ready reference to drills in the following sections.

should ask yourself whenever uncertain, "Does this complete a thought?" If a speaker says, "The boy has a book," he makes a statement, tells something about the boy. If he says "The boy's book," he merely begins a sentence. We ask, "What are you saying about the book?" The speaker has given merely a topic about which something may be said. This might be considered a sentence if it answered a question, as:

"What have you found?"
"The boy's book."

In this case, however, we know from the question which precedes the fragment of a sentence that *I have found* is really understood as coming before *the boy's book.*

Often we fail to recognize sentences because we do not realize that certain words, *while*, *if*, *although*, *hoping*, begin parts of sentences.

Although it was late needs a statement like *we went* to complete its meaning.

If I see him requires a statement like *I will tell him.*

While I was waiting requires a statement like *the parade passed.*

Hoping to find it requires a statement like *I searched in the orchard.*

The words *who*, *when*, *which* and *what*, if they are not used to begin questions, also begin parts of sentences.

The girl who was here requires the completing idea *is my sister.*

When to go, *which to choose*, *what to say* all need some statement like *I did not know* to precede them.

DRILL IV A

Make a sentence out of each of the following fragments by adding a completing idea. Write the sentences.

1. As the car stopped.
2. Where we stood.
3. When he threw the ball.

4. As if he had not heard.
5. While we all watched.
6. Since no one met us at the station.
7. Which had stood in that spot for years.
8. Who has never played on this team.
9. Sarah, who is studying music.
10. Knowing the ground thoroughly.
11. Wherever she had planted seeds.
12. As soon as the gong sounded.
13. Mother, who wants me to join.
14. Finding Father at home.
15. The captain that has the support of his team.
16. When the dogs started barking.
17. Although we were startled.
18. As soon as the game started.
19. Groping our way along the hall.
20. Whichever way they turned.
21. When the real emergency came.
22. If you travel in the West.
23. Wherever the road takes us.
24. My sister, seeing how heavily I was loaded.
25. If you can help.
26. As I knew.
27. My cousin, who lives next door.
28. Where you like.
29. While they are talking.
30. As if it made any difference.

In modern novels you will frequently find sentence fragments punctuated as complete sentences. Writers who use this punctuation are trying to produce the effect of indefinite thinking, of mere impression, or are using this exclamatory style for emphasis. They are not ignorant of sentence form; they are merely trying for new effects in words. Do not imitate them, however, until you are so sure of the sentence that you can experiment intelligently.

B. Run-on sentences.

As important as the ability to recognize sentence fragments and complete them is the ability to recognize sentence endings and place periods properly. Two statements

without a coördinating conjunction to join them must be separated either by a period with a capital following or by a semicolon. A comma is not sufficient.

Wrong. He did not know the answer, he said nothing.

Right. He did not know the answer. He said nothing.
Right. He did not know the answer; he said nothing.
Right. He did not know the answer; so he said nothing.
Right. He did not know the answer, and so he said nothing.
Right. Since he did not know the answer, he said nothing.

In the fourth sentence, as you see, the word *so* does not serve as a coördinating conjunction. If you wish to show the result of his not knowing the answer, the best plan is to use a subordinate clause, as in the last sentence of the group above. If the adverb *so* seems to be very desirable as an introductory word for your clause, put a semicolon before it or begin a new sentence. If you have the least tendency to run sentences together or to write phrases or clauses as if they were complete sentences, read over carefully all the sentences that you write, whether you are writing themes for English or papers for history or science. Make it your business to conquer the sentence.

DRILL IV B

In most cases changes in punctuation will show the sentence endings in the groups of sentences below. Occasionally, however, you may desire to make some change in wording.

1. Although he knew it was late, he did not hurry until he heard the whistle blow then it was too late he couldn't possibly catch the train.
2. I don't know which examples are right unless I prove them all I have no way of knowing.
3. He didn't know what to do when he saw the ball coming he struck wildly.
4. At that moment the place was full of confusion people were running out carrying things they thought valuable and then dashing back for more.

5. We had made all our plans thinking he was going it was disappointing to find he couldn't.

6. I don't know what he intends to do his plans are always uncertain.

7. Finding the house dark, we went to the side door there we found the key in its usual hiding place.

8. The car broke down and left him stranded going to the station he found that there was no train for two hours.

9. The orange trees were in excellent condition yellow fruit gleamed through the foliage of every tree.

10. I think I can tell something about people by watching their faces watching all sorts of people is my hobby.

11. I should like to have experiences like those of Colonel Lindbergh his career appeals to me.

12. He is fearless, but he is not reckless he thinks of possible disasters and tries to make arrangements that will prevent them.

13. *Kidnapped* was written by Stevenson although he tells the story in the first person the events did not actually happen to him.

14. *David Balfour* is the sequel to *Kidnapped* it tells the further adventures of David after the settlement with his uncle.

15. Wherever my brother goes he has a good time he is of a happy disposition nothing troubles him.

C. Subordinating ideas.

Have you looked recently at a first- or second-grade reader? If you should read a page or two now, you would probably be bored. The sentences would seem too childish, too short and unrelated to satisfy your more experienced taste. Yet some students even in high school write babyish sentences. They have not learned to see and to express easily the relations between ideas. You may say *We went early. We had good seats. We thoroughly enjoyed the game.* The facts are there, but they are monotonously expressed. You are much more likely to show the relations between your ideas in some such way as this: *Since we went early, we found good seats and enjoyed the game thoroughly.*

The best way to show the relation between different parts of a sentence is to place certain less important ideas in sub-

ordinate clauses or in modifying phrases.[1] Suppose we have two sentences, complete thoughts in themselves, to be sure, but so closely related that we feel them to be parts of a larger complete whole. For instance, we may say *It was very dark. In spite of that fact we found our way.* We at once realize that we may better express these two ideas in one sentence. The second is clearly the more important statement. Subordinating the first, then, we shall say, *Although it was very dark, we found our way*, or if we wish a simple sentence, *In spite of the darkness we found our way.* Again, suppose we have the two statements *Chicago has had a spectacular growth* and *Chicago has now a population of over two and a half million.* We may combine the two in this sentence: *Chicago, which now has a population of over two and a half million, has had a spectacular growth.*

DRILL IV C

Make twelve sentences using one of the words below to introduce a subordinate clause in each. Let the words in the first column introduce subordinate clauses that shall come at the beginning of the sentences in which they are used. Let those in the second column introduce subordinate clauses that shall come at the ends of the sentences in which they appear.

if	that
since	what
as	when
because	where
although	who
while	which

D. Emphasis in sentences.

When we place one part of our thought in an independent clause, we emphasize it somewhat. If we place the independent clause at the end of the sentence, which is usually the place of greatest emphasis, we give it still greater importance.

[1] See pages 400–407 if you wish to refresh your mind concerning the grammatical construction of different kinds of sentences.

DRILL IV D

Make one complex sentence from each of the groups of sentences given below. Emphasize the italicized idea by putting it into the independent clause. Place this independent clause at the end of the sentence. Begin each sentence with one of the words listed in Drill IV C. Let it introduce a subordinate clause containing the idea that is not *italicized.*

1. We knew that it was late. *We hurried.*
2. He had worked hard. *The task was not finished.*
3. James went back for the key. *We waited.*
4. He could not refute the statement. *He knew that it was untrue.*
5. Mary's writing is poor. *Her sister's is worse.*
6. He heard the crash of falling timber. *He turned to look back at the bridge.*
7. A man was standing at the gate. *He opened it for us.*
8. We came to crossroads. *We did not know which to take.*
9. The best pineapples are deliciously juicy. *They will not bear transportation.*
10. We were listening to a concert by radio. *At that time the music stopped for an S O S call.*
11. We waited. *We tried to imagine what might be happening on some ship at sea.*
12. We were sitting comfortably at home. *They might be struggling to keep their ship afloat.*

DRILL IV D[2]

We do not always want the independent clause to come at the end of the sentence. Often the dependent clause modifies some word near the end of the independent clause and must stand near the word it modifies. In these sentences let the subordinate clause come last, the independent clause first. Be sure to put the italicized idea in the independent clause. Give the sentences orally.

1. *We had a tiny dog.* We named it Samson.
2. *We saw the ship.* It was at a distance. It was bringing our father.

3. *She had a space.* It was behind the garden. It was filled with many varieties of wild flowers.

4. *America was discovered by Columbus.* He thought he was reaching India by a new route. The year was 1492. (Let the date come in a phrase at the beginning of the sentence.)

5. *Several girls were competing for the prize.* It was offered each year for the best canned fruit.

6. *He had lived for several years in France.* He had gained proficiency in the use of the language.

7. Burroughs lived to be a very old man. *He spent most of his time in a little cabin.* This he called Slabsides.

8. *California is proud of her climate.* It draws many tourists every winter.

9. *New England is noted for her varied industries.* These have earned her the title of "the workshop of the nation."

10. *Kansas boasts of its mighty cornfields.* These stretch for unbroken miles.

E. The placing of modifiers.

Suppose we wish to combine the following ideas:

A canoe shot out of the lagoon.
It was paddled by two boys.
The sun was just setting.

We may combine them in any one of the following ways:

A canoe, which was paddled by two boys, shot out of the lagoon just as the sun was setting.

Just as the sun was setting, a canoe paddled by two boys shot out of the lagoon.

A canoe shot out of the lagoon just as the sun was setting, which was paddled by two boys.

You see at once that something is wrong with the last sentence. The phrase *which was paddled by two boys* is out of place. It belongs, as in the first two sentences, next to the word *canoe*, which it modifies. You will find that modifiers should always be placed either directly before or directly after the words that they modify.

Now compare the position of the clause *just as the sun was*

setting in the first sentence with its position in the second. Which of the two arrangements do you find more pleasing? Can you explain why?

Usually you will find that placing at the beginning of your sentence the phrase or clause that gives the time or place of the action helps to make the sentence clear and direct. Thus the second sentence above is clearer than either of the others.

DRILL IV E

Keeping in mind what you have learned about the placing of modifiers, combine the following groups. Make one clear and effective sentence from each group of short sentences. Decide in each case which idea you will emphasize Be sure to place it in the independent clause. Read the sentences in class. State which idea has been emphasized. Let your classmates judge whether you have put the important idea in the independent clause.

1. The sled was going very fast. It neared a dangerous curve. The hill was steep.
2. The wind was cool. We wore our sweaters. We started up the mountain.
3. We reached the timber line at noon. The heat was intense. Our sweaters seemed an intolerable burden.
4. Joseph Conrad was a famous novelist. He wrote in English. He was Polish by birth.
5. For most of us Sir Walter Raleigh's name is associated with the story of Queen Elizabeth and the cloak. He was a gallant gentleman, an explorer, and a scholar.
6. Queen Elizabeth pretended to consider the rights of Spain. Really she encouraged men like Drake. They plundered Spanish ships. They raided Spanish towns.
7. Drake made many voyages. The most famous of these was the voyage in the *Golden Hind*. On this voyage he sailed round the world.
8. Stevenson thoroughly loved adventure. We may imagine this from his stories. Such stories are *Kidnapped* and *Treasure Island*.
9. Hallowe'en is now thought of as an occasion for fun.

It originated as a religious holy day. This was in the Middle Ages.

10. Sir Philip Sidney was a soldier. He was also a scholar. He lived during the reign of Queen Elizabeth. He was the ideal gentleman of that age.

11. The story that most persons recall is that of his unselfishness. The incident occurred at Zuphen. He was mortally wounded. He refused a drink of water. He did this that a dying soldier might have it.

12. He took the cup untasted from his lips. He passed it to the soldier. He said, "Thy need is greater than mine."

DRILL IV E[2]

In this exercise, as in the one above, more than one subordinate idea must be expressed. In each of the following groups subordinate less important ideas. Often you will be able to condense a phrase or a clause into a single word.

1. John Sargent was a distinguished American painter. One of his most famous pictures was bought by the French government.

2. This painting is called the *Carmencita.* It hangs in the Luxembourg palace. The Luxembourg is one of the most famous galleries in the world.

3. Sargent was a man of fine character. He could not endure either to give or to receive flattery.

4. The story of Amundsen's dash for the pole is full of daring, stubborn courage, and resourcefulness. Such qualities characterize the great arctic explorers.

5. The planet Mercury is a solid ball. Its diameter is less than half that of the earth. It travels round our sun four times a year.

6. Its distance from the sun is one-third of ours. Its sunshine must therefore be nine times as hot as ours.

7. Mercury is the planet nearest the sun. Venus is more brilliant. It is more easily seen.

8. Justice Holmes is a member of the Supreme Court. He is a distinguished lawyer. He is the son of Oliver Wendell Holmes.

9. Oliver Wendell Holmes had a keen sense of humor. This is shown in *The Deacon's Masterpiece.* This poem is as well known as any that he wrote.

10. The speech of Woodrow Wilson set forth the issues of a great war. It was delivered on Flag Day. It is one of the notable speeches of American letters.

11. The name of Roosevelt will always be associated with the "strenuous life." He lived it. He preached it. He made it seem worthy and desirable.

12. Lincoln was the most peaceful of men. He was the most kindhearted of men. He was called by some strange fate to wage a war. It was a cruel and harrowing war.

DRILL IV E[3]

In this exercise decide for yourself which thought should be emphasized. Put that thought into the independent clause. Fit the modifiers in deftly and see how clearly you can bring before your reader's attention the central thought of the sentence.

1. Radio begins with a stupendous mystery. It uses as a medium that elusive, all-pervading something. Physicists have named it ether.

2. There is exactness in his play. There is freedom also. This comes from practice and self-control.

3. An old man sat on a high chair. The chair was beside the chimney. It was directly facing Dennis as he entered. The old gentleman wore a fur tippet.

4. Peary discovered the North Pole. He did this after many unsuccessful attempts. Every one admired his persistence.

5. Commander Byrd flew over the North Pole. He was the first to make the trip by airplane. He made the trip in fifteen hours.

6. On Mount Wilson is an observatory. In this observatory is a huge telescope. Through this telescope pictures are taken. They are pictures of stars. They are pictures of planets. They are pictures of phenomena on the sun and the moon.

Following are divided sentences from Parkman's *Pioneers of France.*

7. They pushed their boats ashore. They disembarked. They were sailors, soldiers, and eager young nobles.

8. Corselet and morion flashed in the sun. Arquebuse and

halberd flashed in the sun. The sun flickered through innumerable leaves. They kneeled on the ground. They gave thanks to God. He had guided their voyage to an issue full of promise.

9. The Indians were seated under neighboring trees. They looked on in silent respect. The Indians thought the whites were worshiping the sun.

10. The Indians had their squaws with them. They presently drew near. They strewed the earth with laurel boughs. They sat down among the Frenchmen.

11. Ribaut called the chief a king. He gave the chief a robe of cloth. It was worked in yellow with the royal fleur-de-lis.

12. But Ribaut and his followers were intent upon admiring the wild scenes around them. They had just escaped from the dull prison of their ships.

F. Coördinating ideas.

So far we have been using complex sentences. These have directness and force. In compound sentences the movement is usually somewhat slower than in complex sentences. To grasp two independent clauses and see their relationship takes longer than to understand one independent clause to which everything else is subordinated. For this reason the compound sentence often suggests a meditative rather than a crisply energetic style. Notice the effect of the compound sentences below:

> Golden lie the meadows; golden run the streams; red gold is on the pine stems. The sun is coming down to earth and walks the fields and the waters. — MEREDITH.

> Get wisdom, get understanding . . . Forsake her not, and she shall preserve thee: love her, and she shall keep thee. — PROVERBS 4: 5–6.

In these sentences each clause is a mate to the preceding one, corresponding to it closely in form and lying parallel to it in meaning. The ideas follow each other, one added to the one that preceded it. Often, however, the clauses in compound sentences form contrasts or have the relation of cause and effect. In the exercise below, some of the sentences have clauses grouped in a simple relation of addition, some in a relation of cause and effect.

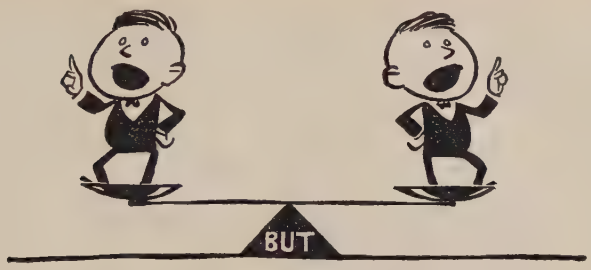
DRILL IV F

In the following sentences supply connectives such as *and*, *but*, *for*, or *yet*. Notice whether the relation between the clauses is one of simple addition, of cause, of contrast, or of result.

1. Commit thy way unto the Lord; trust also in him; —— he shall bring it to pass.
2. Amyas could not sail the next day, or the day after; —— the southwester freshened, and blew three parts of a gale dead into the bay.
3. And the gods themselves hid me easily and brought me nigh to the homestead of a wise man; —— still methinks I am ordained to live on.
4. I preach to you, then, my countrymen, that our country calls not for the life of ease, —— for the life of strenuous endeavor.
5. It is hard to fail; —— it is worse never to have tried to succeed.
6. We have seen his troubles; we have ourselves added to them; —— we have offered no apology or assistance.
7. Those who are well assured of their own standing are least apt to trespass on that of others; —— nothing is so offensive as the aspiring of vulgarity that thinks to elevate itself by humiliating its neighbor.
8. When pride cometh, then cometh shame; —— with the lowly is wisdom.
9. Her large eyes seem all the more striking, —— the dark hair is gathered away from her face under a little cap set on the top of her head.
10. The critics laughed, —— Lincoln had, as always, his own purpose.

G. Balance in compound sentences.

In many of the sentences above we have a balanced arrangement. The same weight of meaning appears on either side of the conjunction, and the clauses lie parallel to each other in construction. Often such balanced sentences present a contrast as indicated by the *but* that links the two



clauses. Notice the balanced arrangement and the contrast in thought in the sentences below:

1. He that gathereth in summer is a wise son; but he that sleepeth in harvest is a son that causeth shame.
2. He is in the way of life that keepeth instruction; but he that refuseth reproof erreth.
3. Where no counsel is the people fall; but in the multitude of counselors there is safety.

Point out the words that oppose each other on opposite sides of the conjunction in these sentences. A sentence of this sort is said to contain an *antithesis*, or balance of opposites.

DRILL IV G

Write five sentences in which the idea in one clause makes a contrast of opposites with the idea in the second clause. If you take as your subjects words that are opposites, you will have no difficulty in making antitheses. Here are a few suggestions.

an optimist, a pessimist
a popular boy, an unpopular boy
summer, winter
black, white
a rainy day, a sunny day
finding (winning), losing

In making these sentences you may find that you need a subordinate clause to modify your main clause on each side of your conjunction. Your sentence then becomes a compound complex sentence. If you use this more elaborate

form, be sure to keep the balance of your sentence by using the dependent clause on each side of your connective.

H. Climax in the compound sentence.

Another effective arrangement of the balanced sentence is that of climax. As in the old saw —

> For want of a nail the shoe was lost;
> For want of a shoe the horse was lost;
> For want of a horse the rider was lost;
> For want of a rider the battle was lost —

these sentences climb from the least important idea to the most important. Notice the arrangement in the following sentences:

1. Unluckily there was a blunder at the very outset; the musicians became flurried; Master Simon was in a fever — all became discord and confusion.
2. Commit thy way unto the Lord; trust also in him; and he shall bring it to pass.

DRILL IV H

Below are groups of sentences which may be combined in the order of climax. Make an effective sentence from each group. Some of your sentences may be simple, consisting of a series of phrases; some may be complex, made up of a series of clauses. Subordinate ideas if you think your sentence will gain in force, but be sure to arrange your parallel ideas in an order of ascending importance. Sometimes the order in which events occurred will give the order to be followed in the sentence.

1. We wrote the play. The performance was wholly ours. We made the stage settings. We designed the costumes.
2. He likes animals. He likes books. He likes people best of all. He likes old towns.
3. The rains descended. Great was the fall of the house. The winds blew. The floods came. They beat upon that house. It fell.

4. We believed his stories. To us he was a real hero. We admired his courage. We honored his devotion.

5. To be healthy one should drink plenty of water. One should sleep nine hours. One should eat some vegetables every day. One should exercise in the fresh air. One should eat some fruit every day.

REVIEW ASSIGNMENT

Below are sentences containing clauses in parallel construction, some compound, some compound complex. Try imitating the form of each, keeping the same sentence construction, but using your own words to express your own ideas. Here is an illustration:

Original: Unluckily there was a blunder at the very outset; the musicians became flurried; Master Simon was in a fever — all became discord and confusion.

Imitation: Madly we dashed after the sled; our feet slipped; we sat down heavily — all hope of overtaking it was gone.

1. Pam's face looks intelligent, his yellow eyes gleam, and his magnificent tail waves with the gentle deliberation of a fan of ostrich plumes in the hand of a lady.

2. He was loved, not for his intellectual powers, but for the spirit of sympathetic kindliness that distinguished him.

3. Before you there is the magnificent bay, with its far-stretching arms and rocky isles, and beyond it is the faint line of the Sierra Nevada, cutting the clear air like mother-of-pearl; behind there is the roll of the ocean; to the left, the majestic gateway between mountains through which ships bear commerce from the farthest shores of the Pacific; to the right, valleys rich with corn and wine, sweeping away to the southern horizon.

4. At last the end was in sight. Grant was beleaguering Petersburg, Sherman had marched from Atlanta to the sea, Thomas had shattered the Confederate army at Nashville, the Stars and Bars had been swept from the ocean.

I. A review of kinds of sentences: simple, compound, complex.

Before we proceed with more practice in writing sentences, let us make sure that we understand fully the structure of simple, complex, and compound sentences. Can

you distinguish a simple sentence with a compound subject or predicate from a true compound sentence? Notice the place of the coördinating conjunctions in these two sentences:

June, July, and August are the summer months.
June is a summer month, but so are July and August.

Drop the coupling *but* from the second sentence and two distinct sentences appear:

June is a summer month.
So are July and August.

If, however, the *and* were dropped from the first sentence, one simple sentence would be left; *June, July, August are the summer months.* A true compound sentence must be separable into two or more independent clauses. If one of these clauses is less important than the other, as you have already learned, the less important idea must be subordinated and the sentence made complex.

DRILL IV I

Either write or copy from some book or magazine three sentences that have compound subjects, compound predicates, or both, but are not true compound sentences. Write or copy three others that are true compound sentences.

DRILL IV I[2]

Compound sentences are much abused. The mentally lazy speaker or writer strings together clauses without stop-

ping to think whether or not they are truly coördinate. If one idea is less important than another in the same sentence, the careful writer or speaker is sure to subordinate it.

Here are sentences containing ideas not coördinate in importance, yet put into sentences that are compound in form. Rewrite the sentences subordinating the less important ideas in each. Begin each subordinate clause with one of the following words:

as	when	who	which	unless
if	since	that	while	although

1. We went to the fair, and we saw many fast horses.
2. I read *Treasure Island*, and I felt as if I were with Jim all the time.
3. It was getting dark, and we decided to go home.
4. The door was the strongest I had ever seen, and it was made of oak.
5. He lived on Summer Street, and that was on the bus line.
6. We found this book on the table, and it is very interesting.
7. I hadn't gone that way before, and I was soon lost.
8. I hadn't studied my lesson, and I failed.
9. That church is the oldest in this region, and it is in ruins.
10. *A Tale of Two Cities* was written by Dickens, and we read it in school.

If a subordinate clause is used in a sentence, the sentence is, of course, complex. It may, however, be also compound. *Since it was late, we hurried; but when we arrived, the hall was nearly filled* is an illustration of the compound complex sentence.

Ideas are commonly linked together by *and* or *but*. These links simply mean addition or contrast, and addition or contrast are the relations most frequently found in compound sentences. Occasionally, however, we say *thus*, *so*, *hence*, *therefore*, or *for*. These words suggest that we are to hear of causes or results.

DRILL IV I[3]

Group the words below under three heads. Put those that indicate the relation of addition under that head, those that show contrast under that head, and those that show either cause or result under that head.

and	for	yet	nevertheless
but	thus	however	moreover
hence	besides	whereas	therefore

DRILL IV I[4]

Write eight interesting compound or compound complex sentences, using eight of the above connectives.

J. Variety in sentence structure.

We may know a great deal about different kinds of sentences, and yet write monotonously. Almost any one type of sentence used too often becomes tiresome. Below is a quotation from *The Golden Age* by Kenneth Grahame. Notice how varied the sentences are.

> Down the road they came, two and two, at an easy walk; scarlet flamed in the eye, bits jingled and saddles squeaked delightfully; while the men, in a halo of dust, smoked their short clay pipes like the heroes they were. In a swirl of intoxicating glory the troop clinked and clattered by, while we shouted and waved, jumping up and down, and the big jolly horsemen acknowledged the salute with easy condescension. The moment they were past we were through the hedge and after them. Soldiers were not the common stuff of everyday life. — KENNETH GRAHAME, *The Golden Age*.[1]

In order to gain in our own writing this interesting variety, we must train our ears. We must listen to the sound of sentences and paragraphs. Do the sentences strike pleasantly upon your ear? As soon as we become conscious of the rhythm of sentences, we shall find our own writing improving in ease and variety.

DRILL IV J

Read the following passage from Stevenson several times, preferably aloud. Try to get the rhythm of the sentences in your mind. Write an imitation of the passage, following the same sentence arrangement, but writing on the kind of dinner you like best, the kind of play you like best, the kind of game you like best, or some other topic of your own. Do not use the same words, but keep the same sen-

[1] Copyright by Dodd, Mead & Company, Inc.

tence forms. Let the rhythm of the sentences run in your mind before you begin. You may, if you wish, start with the same phrase:

For my part, I like —

or

As for me, I like —

For my part, I like a story to begin with an old wayside inn where "towards the close of the year 17—" several gentlemen in three-cocked hats were playing bowls. A friend of mine preferred the Malabar coast in a storm with a ship beating to windward, and a scowling fellow of Herculean proportions striding along the beach; he, to be sure, was a pirate. — STEVENSON, *A Gossip of Romance.*[1]

DRILL IV J[2]

Here are sentences from different authors, cut into pieces ready for you to put them together again.[2] In each case the beginning word or phrase is suggested or some hint is given as to the plan according to which the sentence should be made.

1. Our leaf-carpeted bamboo glade appeared bare. Yet a select company found life worth living there. (Begin your sentence with the word *bare.*)

2. A strange little rasping detached itself from the monotone of under-world sounds. It was a reiterated, subdued scraping or picking. (Begin with *From the monotone.*)

3. Wherever he went he made friends. He was slow and unassuming. People realized his genuine worth. They were attracted by a certain frank charm. (Begin with the first clause. Introduce the second by *for though.* Join the last two by *and,* omitting the word *they.*)

4. He is admired and respected. He is unprepossessing in appearance. He is wholly lacking in ease of manner or social grace. (Begin with the second sentence introducing it by *although.* End with the first sentence as an independent clause.)

5. No one can understand the chapter. The references are obscure. The style is cumbersome. The thought is not clearly

[1] By arrangement with Charles Scribner's Sons.

[2] Elsewhere in the exercises, also, an occasional sentence from a well-known writer has been used.

developed. (This is a series following the first independent clause.)

6. They felt the independence of the New World. They felt this more than the tyranny of the Old World. (Begin with the phrase *More than.*)

7. Any one may adopt two new words each week. If he will, it will not be long before the endless and enchanting variety of the world will begin to reflect itself in his mind as well. (Begin: *If any one will resolve.*)

8. A traveller is struck by the change. He is struck on passing from a country in which free institutions are found to one in which they do not exist. In the former all is bustle and activity. In the latter everything is calm, motionless. (Begin with the phrase *On passing* and let the first sentence follow as the independent clause. Use a semicolon between this independent clause and the next, beginning *in the former.*)

9. The sea took him young. The sea fashioned him body and soul. The sea gave him his fierce aspect, his loud voice. It gave him his fearless eyes, his stupidly guileless heart. (Make a series, omitting *the sea* when it does not need to be repeated.)

10. Willems felt exasperated. He felt amazed and helpless. He was looking at this strange, muffled figure. (Insert a participial phrase beginning with *looking at this* after *Willems.* End with the series of three adjectives describing his feeling.)

V. Faults in Sentence Construction

A. Misplaced modifiers.

If we recognize quickly faults in the construction of sentences, we shall be helped to see and correct mistakes in our own themes. Even experienced authors find the work of revision a very important part of their writing. In all your composition, revise carefully before you submit your manuscript. You may find it helpful to keep in the back of your notebook space for revised sentences that show the correction of mistakes found in your themes. Occasional reference to these will help to keep you alert as a proof reader.

DRILL V A

The following sentences have their meaning blurred by the misplacing of modifiers. Rewrite the sentences, placing each modifier either before or after the word it modifies.

1. The class voted to have a party yesterday.
2. I had no idea where the man was going that suddenly appeared.
3. Any one may come to the desk now who wants a copy of the book.
4. The girl tripped on the toy horse as she came out that had been carelessly left by her little brother on the steps.
5. The books were lying scattered all about the table when I came down as the guests were arriving just before dinner.
6. One day Mary happened to hear a remark that roused her interest while having lunch at a restaurant.
7. Rudyard Kipling is one of England's best-known men of letters who wrote *Puck of Pook's Hill* at the present time.
8. A boy when he was learning to become a knight went through three stages of training in the Middle Ages.
9. Sir Francis Bacon lived on to suffer disgrace after the reign of Queen Elizabeth whom we know for his essays.
10. These essays were written on various subjects such as reading, honesty, friendship, full of quiet wisdom.
11. Dickens wrote *Oliver Twist* to show the injustice of penal laws at that time, which you have probably read.
12. The novel describes the cruel treatment of children in a workhouse also who were orphans.
13. You should write the theme on paper now before lunch which I have just given you.
14. Do you know the name of the book that Dick read when he was here that he liked so much by Boardman Hawes?
15. I wish I only knew what to do.
16. A colony was founded by Sir Humphrey Gilbert in Newfoundland which was unsuccessful and who was himself lost at sea.
17. My radio is out of order which I set up a few weeks ago.
18. I found the door unlocked that you just came in.
19. It was written by a ninth-grade boy last week that had been camping all summer.

20. We saw a tall maple tree standing when we turned in on the new path that you showed us near the road.

B. Dangling modifiers.

Phrases containing participles like *knowing the way*, *being ready*, *seeing the horse*, sometimes cause trouble. We often use a participial phrase at the beginning of a sentence, as *Seeing the mistake, I tried to correct it.* Whenever we use a phrase like this, we must be sure to begin the independent clause with a subject that is modified by the phrase. Notice the sentences below:

Right. Having arrived late, we found the play had already begun.
Wrong. Having arrived late, the play had already begun.

In the first sentence the participial phrase *having arrived late* clearly modifies *we*, the subject of the independent clause. In the second sentence it obviously does not modify *play*, the subject of that main clause. In the incorrect sentence there is no noun or pronoun that the participial phrase can modify. Phrases left hanging with nothing to modify are called *dangling modifiers*. These careless constructions often make very ridiculous sentences. As they stand, what do these sentences actually mean? *While eating, a friend dropped in. Clinging to the ridgepole and crying piteously, we saw a little gray cat.*

DRILL V B

Correct each of the following sentences in two ways. First, rewrite it changing the participial phrase into a dependent clause. Second, rewrite it again changing the subject of the main clause to a word that the participial phrase properly modifies. Place a star beside the version that seems to you preferable. Avoid as far as possible the use of the passive voice in these sentences. Here is an illustration of revision of these sentences.

Incorrect sentence. While talking, a red motor passed us.

First revision. While we were talking, a red motor passed us.[1]

Second revision. While talking, we saw a red motor pass.

1. While thinking of his trouble, the click of the latch startled him.
2. Having decided which kind of cake to make, the pan is oiled.
3. While crossing the street, the policeman's hand was raised.
4. Having reached his twentieth birthday, his father gave him a gold watch.
5. Climbing the hill, an excellent view could be seen.
6. While reading the letter, the clock struck.
7. Going round the corner, a hut used by British soldiers during the Revolution could be seen.
8. Rounding the corner, a stately white house came into view.
9. After finding the telephone number, the receiver is taken off.
10. When preparing for this candy, the almonds should be blanched.
11. Having found the right number at last, the doorbell proved to be out of order.
12. When writing a letter, the address and date should be placed in the upper right-hand corner.
13. After failing the course twice, the principal called him into the office.
14. Being an only son, his mother spoiled him.
15. Putting his foot on the accelerator, the car shot forward.
16. Allowing the pudding to cool, the white of egg should next be beaten.
17. Going to the window, a hurdy-gurdy was just passing.
18. Running as fast as he could, a stone tripped him.
19. Knowing how much we enjoyed paddling, a canoe was placed at our disposal.
20. Feeling rather indisposed, a large dose of medicine was taken.
21. Seeing that we were inexperienced, an easier route was pointed out to us.
22. Finding the child at last after a long search, the bell was rung.

[1] For an explanation of participles, see pages 448–450.

23. Seeing our mistake, the work was at once erased.
24. Asking us the way, the answer seemed to trouble him.
25. Having spent too much time watching the circus parade, my practicing was not done.
26. Seeing his peril, a drop by parachute was attempted.
27. Having finished our lunch, amusing stories were told by members of the party.
28. Holding the hand of her aged grandfather, who was evidently blind, I saw a child of five or six come round the corner.
29. Hearing the news of the success of Miss Earhart's transatlantic flight, enthusiastic cheering began.
30. Arriving before the rest, a tent was pitched, and then we set off for a hike.

C. Uncertainty about the antecedent of the pronoun.

When a pronoun refers to some preceding noun, we must be careful that the reader has no trouble in seeing what that preceding noun, the antecedent of the pronoun, is. If we say, *I took the book from my desk, and also my pen, but it had been badly used*, the listener wonders what had been badly used, the book, the pen, or perhaps the desk. To avoid confusion, we must say *but the book had been badly used.* Ordinarily we put the pronoun as near as possible to its antecedent, as *I took from my desk my pen and the book that had been so badly used.*

Another source of confusion in the use of antecedents is illustrated in this sentence: *We told John to call his brother, but he said that he had gone.* Here the pronoun *he* refers to John first, then to his brother. To make the sentence perfectly clear we must repeat *John* and *brother.*

We must also avoid the use of the expression *they say* when *they* means no definite people. *People say* or *I have heard* are better expressions.

DRILL V C

Here are sentences in which the lack of clearness is due to uncertainty about antecedents. Correct each sentence by changing the position of the antecedent or by substituting a noun for the pronoun.

1. They did not know what to do with the children, for they had fallen asleep while they were waiting.

2. Miriam plays the piano, but it seems as if she doesn't enjoy it as much as she ought.

3. My brother says that he will start tomorrow with his friend if he can find a good outfit.

4. The shop was so old that it looked as if it would fall if it blew too hard some night.

5. It takes considerable skill to tell it from real leather, but it is a trifle stiffer.

6. They had planned to meet their friends in San Francisco, for they were going to take a different route that they liked better.

7. This property of bouncing seems to be found only in a rubber ball. If you try it with an iron or wooden ball, it will do nothing of the sort, but will stay where it strikes.

8. Doris said that she and Ann would find the children unless they had gone farther than they thought. (Use direct quotation.)

9. It doesn't matter which side you take as long as it is what you think is true.

10. It wouldn't pay to spend any money making it over as it isn't fashionable to wear coats of that material this winter.

D. Omission of necessary words.

Often the omission of a word may cause confusion in a sentence. We say, for instance, *Henry is as tall as John, or he may be taller than John.* Notice that *as* is necessary in the phrase *as tall as* and *than* is necessary in the phrase *taller than.* Below you will see the correct and the incorrect way of combining these two ideas.

Wrong. Henry is as tall or taller than John.
Right. Henry is as tall as or taller than John.
Right. Henry is as tall as John or taller.

In the incorrect sentence *than* has to serve for both phrases, and we really say *Henry is as tall than John.*

The word *other* is also often incorrectly omitted.

Wrong. Olive is taller than any girl in school.
Right. Olive is taller than any other girl in school.

Since Olive is one of the girls in school, she must be included in the comparison.

DRILL V D

Write eight sentences, four in which you make two comparisons similar to those in the first group above, and four in which you use the word *other* as in the second group.

E. Shifts in person or tense.

If in our sentences we are talking about one person or one time, we must be careful not to shift without reason to another person or time. We may find ourselves carelessly shifting from the impersonal *one* to the personal *you* or *they*. Again a careless writer may write in the past and then without reason shift to the present. Such errors we must guard against.

DRILL V E

In the sentences below correct the errors caused by shifts in person or tense.

1. One never knows how much they ought to take on one of these picnics.
2. Her complexion is clear white contrasting with her eyes and hair which were raven black.
3. Nowadays if one wants to be popular, they have to go in for athletics to show their friends that they are good sports.
4. Everybody thought that they knew better than we.
5. Choosing one's vacation is difficult because so many things come up to make you change your mind.
6. The noise was deafening, but he is unable to escape from it.
7. If any one cares to read the play, they will find this true.
8. On April 12, 1693, William Bradford sets up the first printing press, and in 1725 he founded the first newspaper.
9. It is the day of the first football game, and the weather was unexpectedly hot.
10. If any one likes to show off, they have a chance to in the class day celebrations, and you don't have to now.

REVIEW ASSIGNMENT

Here is an opportunity to review what you know about the use of *so*. Look back at the first page of this section. Then correct 1, 2, and 3 below.

1. We decided to ask some one, so we waited until the right person appeared.
2. Finally we saw some one who looked obliging, so we asked.
3. I haven't time to write a long letter, so I will describe only one incident.
4. Write five compound sentences, using *so* to begin an independent clause in each. Punctuate each with a semicolon.
5. Rewrite the sentences written for 4, using a subordinate clause in each case. Let each subordinate clause begin with *since* or *as*.

Diagnostic and Mastery Tests

DIAGNOSTIC TEST

A few of these sentences are correct as they stand; others have some error, such as the misplacing of a modifier, the shifting of tense, the failure of a pronoun to refer to its antecedent, or the omission of a necessary word. The numbers in parentheses refer to drills which you should study if you fail to correct the sentence.

Rewrite the incorrect sentences, correcting all errors. When necessary change the wording of the sentence. Omit all correct sentences that you find in the test.

1. This hut was smaller than any she had seen. (V D)
2. These stories take one on adventures to far countries where you forget who you are. (V E)
3. Going back to the room, the cause of trouble appeared. (V B)
4. She could spell better than anybody in the room where she sat. (V D)
5. There are several places in the book where when the characters speak it seems unnatural. (V C)

6. It is thought that the sun is losing its heat and that eventually it will not be possible for it to heat the earth. (V C)

7. He said that he didn't know where he had been when he came back, although he had tried hard to find out. (V C, V E)

8. Since he had tried his best, we honored him, although he had failed to accomplish all he sought.

9. Being the eldest, his father thought he should help with the work before he went to school. (V B)

10. It was a long story of bandits that he told when we were waiting for the train that made my blood run cold. (V E)

11. The building stood back from the road with a lawn in front, which is well kept. (V E)

12. The girl that helped us most in clearing up after the play was one who had taken a leading part, which seems an unfair division of work. (V E)

13. Early in the morning we started for the hill that the captain had described the night before.

14. *As You Like It* is a play about a forest in which everything comes out right, which was written by Shakespeare. (V E)

15. Wilkins and Eielson flew from Alaska to Greenland in twenty hours and one-half, which is a longer trip than from Ireland to Labrador, which is the trip that Koehl, Huenefeld, and Fitzmaurice made at about the same time. (V C)

16. To the latter three, however, belongs the honor of having first flown across the Atlantic from east to west.

17. The trip of the arctic explorers was important in that it crossed a part of the world that nobody had seen before and that they thought might have undiscovered land on it. (V C)

18. Finding the work harder than she expected, an assistant was requested. (V B)

19. This house has long been thought haunted, which is because it stands near a graveyard. (V C)

20. We went into the house also, and the barn, which we explored. (V A)

21. It will be very serious if it is not ready when it is called for, for it would be the first time I had failed in a commission. (V C, V E)

22. If one wishes to succeed one must develop initiative and determination.

23. My dog Pete can run as fast or faster than that. (V D)

24. For a moment he glared at his opponent, then, like a flash, he brings his fist down on the table with a bang. (V E)

25. Seeing the sun about to set, our blankets were quickly spread on the ground. (V B)

MASTERY TEST

After you have mastered the drills on the matters of sentence structure in which the diagnostic test has shown you weak, take the mastery test to prove your power.

Rewrite the following sentences. Improve each in correctness, clearness, or emphasis.

1. Where he had gone we didn't know, but we did know that he had taken the boat, which made us angry. (V C)
2. Finding that a fire had been started by the lightning, the cattle were quickly driven out of the barn. (V B)
3. Mary said that she lost her purse, but I can't believe it unless she left it in the car; more likely it's at home. (V C)
4. He worked hard for the team, and we appreciated it, and we asked him to be captain. (IV I)
5. He was captain of the team last year, and he worked harder than anybody on the team. (V D)
6. Seeing his plight, his mother's attention was called. (V B)
7. The story is an old one which I heard in France when I was there, which interests me. (V A)
8. I see in the paper that he has been to Washington to present a petition, which is an unnecessary expense I think. (V C)
9. I don't want to go because I don't know anybody there, and I don't think I'd have a good time, and you can go as well without me. (IV I)
10. I only paint the edges of the shade because Margaret can do the artistic work better. (V A)
11. How much money he lost by that experiment I do not know, but it was a decided handicap. (V C)
12. The sound of the surf attracted him, and as he nears the shore, the sound grows louder. (V E)
13. Mary said that her sister's name was Teresa, but she was not so tall as she. (V C)
14. Their friends were to follow them, but they couldn't take the shorter route because it was too steep and rough for their car. (V C)

15. She says her friend is going with her to get her hair bobbed. (V C)

16. Running a car is no more difficult for any one than running a bicycle if you have had practice. (V E)

17. I never saw any one learn so quickly as she does. (V D)

18. One can never be sure which is better till you've tried. (V E)

19. He only likes detective stories. (V A)

20. Gliding smoothly through the water, we saw the ship draw up to the dock where we were waiting. (V B)

2. Punctuating Sentences Clearly

Did you ever hear of the ignorant old trader in colonial times who sent brass warming-pans to the Indies? He wrote his experiences in a book devoid of punctuation and at the end placed rows of periods, semicolons, and commas, with instructions that the reader should "pepper and salt"

for himself. Many of us perhaps feel that this is the way we should enjoy writing. In these busy times, however, few people will trouble themselves to read what we write if we do not make our meaning clear by sensible punctuation.

Nowadays punctuation is much simpler than it used to be. We use merely what is essential to clearness. Periods, semicolons, and commas are signposts to direct the reader's thought. They are as helpful as the signpost that the motorist scrutinizes on a new route. The period warns of a halt, the end of one thought road. Commas tell of turns, sharp curves, even detours in the writer's thought.

Too many signs are very confusing. We do not enjoy reading a page sprinkled with needless commas any more

than we enjoy halting every few feet to read needless road signs. Notice how clear the following sentences are without punctuation.

We walked along the old footpath that followed the river until we came to where the sawmill had stood and where Grandfather had lost his way in the forest on that memorable night so long ago.

I felt certain that he knew nothing about the matter when he told his plausible story about having defeated so skillful a player as Jerry.

VI. End Punctuation

A. The use of the period.

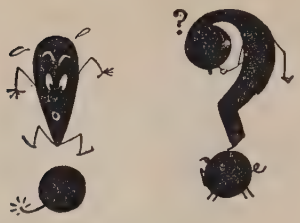
Very early in your school career you were taught to place a period after a complete declarative sentence. Sometimes, however, a student fails even in high school to make that

rule a part of his set of writing habits. If you think there is the slightest doubt of your ability to use the period correctly habitually, take the diagnostic test for sentence recognition and find out whether you need further drill. If you make any mistake in the diagnostic test, study the first page of the preceding section. Then study the drills that follow the diagnostic test, and when you are perfectly sure of your power, take the final mastery test.[1]

B. Use of exclamation point and question mark.

You have doubtless learned also that an exclamation point follows an exclamation and that a question mark

[1] Diagnostic tests for end punctuation, pages 354–355. Mastery tests for end punctuation, pages 359–360.



follows a question. Be careful always to apply these rules. Notice the end punctuation in the following sentences:

"Go at once!" he cried sharply.
What an experience!
"Do you know the address?" she asked.
What reason can there be for any one's objecting?

C. The period in abbreviations.

The period is also used to indicate abbreviation. Notice the sentence below:

Dr. Wm. J. Short of Chicago, Ill., has moved to 123 Vine St., Pasadena, Cal.

VII. Commas

A. Use and misuse of commas.

Commas are the most common signposts within a sentence. They indicate changes in the direction of our thinking. To use another figure, we may say that the comma is a fence or boundary mark separating parts of a sentence from other parts. It is absurd, then, to separate a sub-

ject from its predicate unless a word that is not a part of either subject or predicate breaks in between the two. Neither should a verb be separated from its object by a

comma unless some parenthetical word or phrase comes between. In the same way there should be no separation between a preposition and its object unless parenthetical words intrude.

Right. John dodged.
Wrong. John, dodged.

Right. John, when he realized the danger, dodged.
Wrong. John when he realized the danger dodged.

Right. He played a good game.
Wrong. He played, a good game.

Right. He played, as every one agreed, an excellent game.
Wrong. He played as every one agreed an excellent game.

Right. I stood between the two lines.
Wrong. I stood between, the two lines.

Right. I stood, indeed, between, exactly between, the two lines.
Wrong. I stood indeed between exactly between the two lines.

B. Commas used to set off parenthetical words, phrases, and clauses.

Commas must be used to set off parenthetical matter that may break in between closely related elements in a sentence.

DRILL VII B

Set off the parenthetical elements in the following sentences:

1. The apple however fell into his basket.
2. The task was indeed half finished before we arrived.
3. There to be sure he would find a better chance to work.
4. We all saw of course that his help would come too late.
5. We saw that he was nevertheless determined to go.
6. The captain in spite of his wound resisted bravely.
7. Mary calm though she seemed knew that the fate of others depended upon her skill.

8. Jack although he worked hard did not make the team.
9. His brother when he saw that opportunity made the most of it.
10. The man whoever he was plunged on about ten yards ahead of us.
11. Jennie although somewhat older is no taller than Sarah.
12. Mother when she heard of the accident was sure I must be hurt.
13. The team indeed had never played better.
14. The work whatever you may think of it gives us pleasure.
15. Several games had however been played before he came.
16. We had indeed just played the second game when he came.
17. Tom too felt encouraged by our success.
18. We knew besides how hard she had tried.
19. Ted in spite of all we said persisted in going.
20. Tom as every one knew had hurt his foot in the last game.
21. Our friends moreover had gone earlier.
22. Jack as we knew had won the championship.
23. Have you my dear seen the new rooms?
24. I know Mary how long you have waited.
25. We do hope if it is not too late to go to the concert when we get back.
26. Mary as we just heard is moving to South America.
27. Her father indeed has been there three months.
28. Her friends when they hear the news will be much distressed.
29. We saw of course that the change was for her interest.
30. Here to be sure you will have a great opportunity.
31. Ten words if not less will suffice to give the explanation.
32. That book John will make an admirable gift.
33. We saw as Mother always puts it what the situation demanded.
34. No one as we heard later knows how deep the water is.
35. We tried when we saw the danger to signal for help.
36. Any one whatever his ability should make the most of it.
37. Bun we decided must be taught some tricks.
38. We as always found him more intelligent than we had expected.
39. Ted though we did not know his name responded quickly.
40. Monday to our surprise we found there were no classes because of some trouble with the ventilators.

DRILL VII B[2]

Write eight sentences of your own in each of which you use one of the following words, phrases, or clauses parenthetically. Let the parenthetical expression in each case make a break between the subject and the predicate.

too	moreover
besides	in spite of that
however	as he knew
nevertheless	as far as we could see

C. Restrictive and non-restrictive clauses.

When a modifying phrase or clause is inserted, one must decide whether or not it is needed to make clear the meaning of the word that it modifies. Notice this sentence: The coat that he wore was ragged. Without the clause *that he wore* we should not know what coat was referred to. The clause limits the word *coat* to the coat that he wore. Such a limiting or restricting clause is called *restrictive. Restrictive clauses are not set off by commas.* They are too closely related to the words which they modify.

Notice this sentence:

John, who had just come in, told of his trip.

Here commas are needed because *who had just come in* does not point out what John you mean or limit him in any way. It simply adds a new idea about John. *John told of his trip* would be a clear, complete sentence with the modifying clause omitted. John's name is quite enough to identify him. We do not need to point him out by saying *The John that just came in.* A clause that does not restrict the word it modifies is called non-restrictive and should be set off by commas. Such a clause can be omitted without affecting the meaning of the word that it modifies. Remember that restrictive clauses need no comma punctua-

tion, but non-restrictive clauses should be set off by commas. Illustration:

The girl that you spoke to is visiting my cousin. (*Restrictive.*)
My cousin Mary, whom I haven't seen for years, is visiting us. (*Non-restrictive.*)

DRILL VII C

Which of the following sentences contain restrictive clauses, which non-restrictive? Punctuate them correctly. If you are in doubt about any sentence, remove the clause and see if the meaning is perfectly clear without the clause. If it is, the clause is non-restrictive. *That* never introduces a non-restrictive clause. *Which* may introduce either, but more often the non-restrictive clause.

1. My cousin who told the story vouched for its truth.
2. The route that he had chosen was the steepest.
3. He referred to the gas that issued from the blast furnace.
4. A short man who moved quickly and was full of unending talk looked up and questioned me.
5. My sister whose interest was evident questioned her closely.
6. We came to a stone that marks the boundary between the two towns.
7. The yacht which had evidently drifted in with the tide was badly damaged.
8. Catherine who was a better rider than I soon outdistanced me.
9. The highway which was an old Roman road ran straight and broad before us.
10. The clouds which had been piling castle-like in the west foretold a thunderstorm.
11. The boys that are playing ball will be hungry.
12. My brothers who had been playing ball were hungry.
13. Mary who had left the door open saw her little terrier following her.
14. When Jean who had been listening eagerly heard the name she jumped up.
15. The foreman that had been superintending the job was away.

16. Every one who knows anything about the matter should see me at once.

17. Any one who wants to join the contest must speak to the principal today.

18. The people that are most interested in these improvements live in the suburbs of the town.

19. Coronado Beach which is in a beautiful silvery crescent is a part of San Diego, California.

20. San Pedro which is the harbor of Los Angeles is some little distance from the city.

21. In old Plymouth which is the seaport from which the *Mayflower* sailed a slab bearing the date 1620 is inserted in the road.

22. The road which is several feet from the water and has been built comparatively recently covers the spot from which the Pilgrims embarked.

23. In Plymouth Massachusetts there is a stone upon which the Pilgrims are said to have stepped in landing.

24. This stone which is a small granite boulder has been placed under a marble canopy.

25. The birds that kill injurious insects are of inestimable value to us all.

26. Two books of travel that she had been reading made her long to go to South America.

27. She longed to see Brazil which her imagination pictured as a paradise of tropical beauty.

28. In Guatemala which is a great coffee-growing country the population is largely English.

29. Coffee which is divided into three grades varies according to the region in which it grows.

30. The coffee that grows on low land is poorest; that which grows highest is hardest and best.

31. Dickens whose novels you have read lived and did much of his writing at Gadshill.

32. His boyhood which was most unhappy made him very sympathetic with the sufferings of other children.

33. The novels that he wrote describe vividly the misery of boys like Oliver Twist and David Copperfield.

34. Mr. Micawber who is a character in David Copperfield is supposed to represent Dickens's father.

35. The man that waits for something to turn up usually spends his life waiting.

36. John who saw his opportunity made the most of it.

37. Abbotsford which is the home built by Scott during his lifetime is a wonderful reproduction of a baronial castle.

38. The great hall into which Scott's guests were admitted is decorated with coats of arms that belonged to noble families of Scotland.

39. Scott who had the collector's instinct gathered innumerable relics that were associated with historic places or persons.

40. At Abbotsford one sees also magnificent gifts that were given him by famous persons many of whom had been his guests.

DRILL VII C[2]

Write eight original sentences, four of which contain restrictive clauses, and four non-restrictive clauses. The sentences may be short, but they must be correctly punctuated.

DRILL VII C[3]

In some book or magazine find ten sentences illustrating the use of commas in parenthetical expressions. Non-restrictive clauses may be considered as one kind of parenthetical expression.

D. Words or phrases in apposition.

What is the parenthetical expression in the following sentence? For what other words in the sentence may this parenthetical expresson be substituted?

Mary Thompson, the class president, is a good organizer.

A noun or phrase that follows a noun and might be substituted for it is called an *appositive* or a *phrase in apposition*. Such phrases are set off by commas.

DRILL VII D

Write ten sentences. In each use one of the words or phrases below as an appositive.

our best player	the senator from our state
the superintendent	the president of our club
my cousin	the greatest canal in the world
our neighbor	the chief industry in our community
our state capital	one of our oldest inhabitants

DRILL VII D[2]

Punctuate the following sentences, setting off the appositives.

1. Washington the capital is a beautiful city.
2. Washington the first president selected the site in 1791.
3. Madame Curie the French scientist discovered radium.
4. The Hebrides barren and rocky islands lie off the coast of Scotland.
5. King John a weak and cruel ruler is remembered as the king who granted the Great Charter of England.
6. Richard his brother an adventurous man sought glory in the crusades.
7. England the kingdom that needed his attention was neglected.
8. Hugo the author of *Les Miserables* was a writer of romance.
9. She lived in South Hadley the town in which Mt. Holyoke College is situated.
10. We gathered round the fireplace in the old homestead the center of household life for generations.
11. Christopher Wren the architect was famous for the beautiful spires he designed.
12. St. Paul's the cathedral in London which he designed has two towers and a beautifully proportioned dome.
13. Niagara one of the greatest waterfalls in the world has been used to produce electric power.
14. The Sierras some of the most beautiful mountains in America offer difficult climbing.
15. Chicago the second city in the United States has had a spectacular growth.
16. Jane a classmate of mine spent several days with me last vacation.
17. Twitter a swallow that had become very tame returned the following spring.
18. Dick the pony that was given us at Christmas has learned many tricks.
19. Barrie the author of *The Little Minister* knew Stevenson.
20. London the center for English literary men was the scene of their meeting a meeting which Barrie amusingly describes.

E. Explanatory words in conversation.

In conversation we often find words of explanation inserted as parenthetical expressions. Words of address are also parenthetical and must be set off by commas:

"John," I called, "please see if the light over the door is on."

Notice the position of the comma with relation to the quotation marks.

DRILL VII E

Punctuate the following sentences:

1. "Mary will take it" I said briefly "as soon as she comes."
2. "I am sorry" he said "that you aren't going Tom."
3. "All right" Ruth said "I'll do it tomorrow."
4. "My son I wish it were but a dream" I cried.
5. "Who is it? No one I know" Jane whispered.
6. "I should call that a twelve-hour day" I said.
7. "You've seen them at their worst" he continued "not their best."
8. "Let me light you there" said I taking up the candle.
9. "This is the best you have done for me yet my friend" he shouted.
10. "I shall then dispatch this letter my lady and return here if you please to sit with me" I replied.
11. "You know Mary" she said "how perfectly the girls played.
12. "Nothing" he said "could have been easier."
13. "I thought Mother you might like to hear about it" she said "since you didn't see the game."
14. "You will find the path over the hill shorter" he said. "You don't mind a steep climb."
15. "The sun has come out at last" she cried. "Let's start Sue."

F. Introductory words, phrases, and clauses.

Often a word, phrase, or clause comes at the beginning of a sentence and is not closely connected with the independent clause. Such expressions are often introductory, connecting what has preceded with what follows. Intro-

ductory dependent clauses are set off by commas. Introductory phrases are set off by commas only if they are long or if they are likely to confuse the meaning of the sentence if not set off. Introductory words are set off by commas when they are not grammatically related to the rest of the sentence. We may think of these as parenthetical expressions coming at the beginning instead of being inserted in the middle of the sentence.

DRILL VII F

Punctuate the following sentences and give reasons.

1. Well how came he there?
2. In the meantime how changed everything must be.
3. Although he had few friends those few were true.
4. In whichever direction we looked the hills were equally wild and desolate.
5. Since the treasure had not been found the party was out of sorts.
6. Instead of helping us you are merely hindering.
7. Whichever way you turn you see only the flat unending plain.
8. If we had known what the result would be we should never have undertaken the journey.
9. Seeing that we might pass unheeded we quickened our steps.
10. From that point of view I cannot but be glad of the perfect stillness of my house.
11. Although the road was stony and steep we made fairly good progress.
12. Whatever the make of the car she drove it certainly had a good engine.
13. When the weather was clear we could see across the bay to the distant mountains.
14. Since Mary had never seen the ocean we were eager to take her with us.
15. Whoever the musician is he plays with remarkable skill.
16. Seeing the door open our dog followed us in.
17. As our teacher had not lived in the city long we could tell her many interesting things about it.
18. Finding a pleasant seat by the window I began my book.

19. If any one had told me I should enjoy it so much I would hardly have believed him.

20. Before we reached Denver we heard that the rest of the party had gone.

21. Alas no hero would rescue her.

22. If all her reading is as unreal as that she will have strange ideas of life.

23. Thinking that Mother was probably resting I came in quietly.

24. Slowly with great care for details we repeated the directions.

25. After leaving the magical spot we proceeded to an uninhabited part of the island.

26. As soon as our friends heard our calls they rushed out to help us.

27. When they saw us crawling out of the lake wet and bedraggled they were much amused.

28. Indeed when they knew our ridiculous story they made a song about us and sang it on occasions.

29. After we had paddled twice the length of the lake it was humiliating to tip over at the landing.

30. When there is friction between human beings an excellent lubricant is an honest smile.

31. Whenever the wind blew from the east she prophesied a storm.

32. Over and under in and out round about ran the frightened squirrel.

33. If you really want to be helpful use your imagination.

34. As soon as you try to put yourself in another's place you begin to sympathize with and understand him.

35. Again over the heads of the crowd came the announcement shouted through the megaphone.

36. Nearly everywhere if we look we may find opportunities for usefulness.

37. Finally as we topped a long swell my brother shouted "Buffalo!"

38. Looking where he pointed I detected vague, unfamiliar forms.

39. In groups of eight we took our places at the corners of the field.

40. Wherever we looked as far as we could see the vast plain stretched before us.

DRILL VII F[2]

Write eight sentences, in each of which you use one of the introductory words or phrases in the list below.

for instance	to be sure
after all	therefore
on the other hand	of course
finally	in the meantime

DRILL VII F[3]

Write eight sentences. Begin each with a dependent clause introduced by one of the following words:

since	if
as	while
although	when (*not interrogatory*)
whether	where (*not interrogatory*)

REVIEW ASSIGNMENT

Find a paragraph that seems to you to offer excellent illustrations of several punctuation rules. Copy it without commas, but make a list of the rules illustrated. In class, exchange papers and insert punctuation. Or, instead of exchanging papers, different pupils may in turn read their paragraphs, reading in the commas, and letting fellow students give the rule illustrated by each.

G. Commas before connective words.

Often a comma is needed to prevent confusion in reading a sentence. This is especially true in cases where a coördinating conjunction joins two independent clauses. Notice the following:

Doubtful. He ran for the goal was in sight.
Clear. He ran, for the goal was in sight.

Doubtful. I gave the apples to Jane and Sue said I was unfair.
Clear. I gave the apples to Jane, and Sue said I was unfair.

In both the doubtful sentences our tendency is to read straight on and say *He ran for the goal* or *I gave the apples*

to Jane and Sue. The comma halts us and prevents this confusion. Usually we insert a comma before the conjunction if we have two independent clauses joined by a coördinating conjunction or if we have a new and contrasted or unexpected idea introduced in a dependent clause at the end of a sentence.

Here are further illustrations:

Compound sentence.

We heard the roar of the motor and the fan beat futilely.
We heard the roar of the motor, and the fan beat futilely.

Contrasting dependent clause.

He relied on his memory although he should have known better.
He relied on his memory, although he should have known better.

Natural sequence: no comma.

He knew exactly what he should do when he entered the cockpit.

This use of the comma before *and*, *but*, *for*, and other connectives calls for the use of discrimination on the part of the writer. The question one should ask oneself is this: "Will the meaning be more quickly apparent if I insert a comma?"

DRILL VII G

With the above question in mind, punctuate the following sentences:

1. It was a sling that Red Chief had pulled out of his pocket and he was whirring it around his head.
2. An inner door was stealthily opened and careful and catlike steps drew near along the wall.
3. It amuses me to do it and let that suffice.
4. None the less he worked well and the planter wondered.
5. My money was running low and it became necessary that I should find employment.
6. To thousands he must have turned an appealing countenance and yet not one regarded him.

7. We could never tire of the place often as we had visited it.

8. He had worked long and now his hour of triumph had come.

9. We hoped to reach the village before dark although our chances now looked slight.

10. He was ready to accept any sort of employment but none had as yet offered itself.

11. No one had heard of Captain Gulliver but he himself supplied all the facts of his early life.

12. If Swift the author had been unknown he could perhaps have retained his disguise but since he was far better known than the fictitious Lemuel Gulliver he was presently discovered.

13. We had read *Adrift on an Ice Pan* and we felt therefore keen interest in Dr. Grenfell and his dogs.

14. A gong sounded and the great ship moved slowly away from the dock.

15. By day we were warm enough but the nights were sharply cold.

16. On the following day we found ourselves in calm waters behind coral keys and we forgot our distress in the beauty that surrounded us.

17. The base of the bowl should be heavier and thicker than the sides but the thickness should be nicely graduated.

18. How unlike the world of a century ago is our world and how unlike the still more extraordinary world that our grandchildren will know!

19. Our ancestors of several generations ago would have crossed themselves on hearing the voice of a person one hundred miles away for they would have believed themselves bewitched.

20. But we accept the telephone as a matter of course and we look forward to the time when as a matter of course we shall see as well as hear the speaker.

DRILL VII G[2]

Write eight sentences. Let each end with a new or contrasting idea. Use clauses similar to, or suggested by, the following:

1. Although he hoped for success.
2. But no one would have dreamed of such an outcome.
3. Yet this was his last chance.

4. Although it was bitter cold.
5. And now it was summer.
6. Whatever hope they had had.

H. Punctuating words or phrases in series.

When a sentence contains a series of words, phrases, or short clauses, commas should be placed between each two terms of the series. The comma should also be placed before the *and* that combines the last two terms unless the writer wishes to have these last two considered as one term. Notice the difference in meaning caused by the change of punctuation in these two sentences:

She ordered oranges, sugar, tea, rice, bread, and butter.
They gave the children soup, cocoa, bread and butter.

When *and* or some other connective is used between each two terms, no commas are needed. Notice this sentence:

It was colored like a parrot, red and blue and green and yellow.

DRILL VII H

Punctuate the following sentences:

1. The voice was not like that of an Indian but round clear and rich like a European's.
2. Courtiers and cavaliers the queens Nenetzin even Cortez watched the monarch's waning face.
3. He snatched up the enemy's weapon broke the ring that girdled him ran to the edge of the canal and vaulted in air.
4. And so for many squares across canals past palaces and temples they marched.
5. It gave way at last in a smother of foam racing butts bobbing heads and a confusion indescribable as the river tossed everything before it.
6. He was indeed an outlander but yet a Thibetan in language habit and attire.
7. The jagged sticks cut my wrists my grip was pried off and I fell.
8. How the squirrel scolds and what faces he makes all eyes teeth and whiskers.

9. The news arrived that Drake Frobisher and Carlisle had returned from the Spanish main.

10. The stately ships went in and out as of yore; and white sails hung off the bar for many an hour day after day month after month year after year.

11. His domestic equipment was limited to six rifles three shotguns five saddles and a collection of stiff-jointed masheer rods bigger and stronger than the largest salmon rods.

12. His guns horses and carts were sold to the highest bidder.

13. He told tales of things he had seen and done of out-of-the-way corners of the Empire into which he had penetrated and of adventures in which he had risked his life for a few days' food.

14. The clock struck five the rain was still falling our picnic was doomed.

15. My first impression was of a large ill-defined ill-paved open space peppered with people.

16. Some were in queer peasant costumes others were picturesquely ragged while everywhere there was a strong sprinkling of soldiers.

17. Lincoln concealed nothing of his humble stock his poverty his early disappointments.

18. He used these as material for his stories, stories that drew understanding sympathy and response from his audience.

19. The principle of free speech free press trial by jury civil and religious freedom patterned into our own basic code were woven by rebellious hands.

20. "Give me," says Hazlitt, "the clear blue sky over my head the green turf beneath my feet a winding road before me and a three hours' march to dinner."

21. A good sport is a combination of a hero a martyr and a humorist.

22. People were streaming out of the square all in one direction and all having that queer little lively crowded look under the high buildings that you see in the street scenes of old paintings.

23. An intelligent solution of our problems scientific moral and political can come only with clear consistent and hard thinking.

24. She felt like a fly a meager insignificant toiling fly.

25. The little bell jingled the curtain rope creaked and we knew that our play had begun.

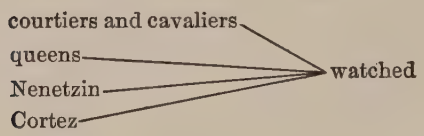
26. I heard nothing saw nothing felt nothing but the pounding rhythm of the sentences I must speak.

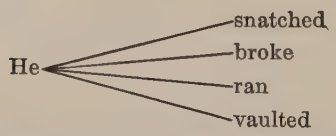
27. The characters were his shipmates; the incidents in his sketchy little plays were taken from the tense raw salty human things that happened on board tramp and whaler.

28. What Byrd had to do in order to have a good chance for success where the critics predicted failure was to revert to the wartime attitude towards risk of life carry so little food and equipment that he could carry enough gasoline and take such chances as Hawker Alcock and Brown had taken.

I. Commas after adjectives in parallel construction.

Notice that in each of the foregoing sentences the words, phrases, or clauses have been similar in form and, if not independent clauses, have all borne the same relation to some one word in the sentence. Such arrangement is often called parallel construction. Notice the first three sentences in Drill VII H.





In the phrase *a tall old man*, *tall* describes the phrase *old man* and is not parallel with *old*. On the other hand, in the phrase *the French, the English, and the American flags*, all the adjectives modify *flags* equally. Notice the difference in punctuation.

Never place a comma between the last adjective and the word it modifies.

DRILL VII I

Punctuate the following sentences. Place commas only between those terms which are in parallel constructions.

1. King Alfred was a strong wise unselfish ruler.
2. He was a really brave young man.
3. An old shabby tired-looking woman appeared upon the stage.
4. He was an inventor skillful ingenious far-seeing.
5. An old dilapidated abandoned farm stood in the valley.
6. I came forth amongst noble and lofty woods clean rocks the clean dry dust the aromatic smell of mountain plants that had baked all day in the sunlight.
7. It was long before I recalled the tragical mysterious and inexplicable events that had brought me where I was.
8. He looked in my face with a curious puzzled pathetic look like a dull child at school.
9. Just outside a ship was heaving on the surge so trimly sparred so glossily painted so elegant and point-device in every feature that my heart was seized with admiration.
10. Ah sir had you seen that treasure sapphire and emerald and opal and the golden topaz and rubies red as the sunset you would understand and tremble at your danger.

J. Commas indicating omissions.

The comma is used to indicate the omission of a word or group of words. We are all familiar with this use in writing the heading of a letter: for instance, Chicago, Illinois, January 1, 1927. Notice also: John is the son of James; Robert, of John.

DRILL VII J

Copy and punctuate properly:

1. He went to Chicago; we to Denver.
2. In 1928 Smith was the Democratic candidate for President; Hoover the Republican.
3. Augusta is the capital of Maine; Boston of Massa-

chusetts; Providence of Rhode Island; Montpelier of Vermont; Hartford of Connecticut, and Concord of New Hampshire.

4. To attempt that course takes but little skill; to succeed in it much.

5. In years his opponent was his superior; in ability his inferior.

6. Longfellow and Whittier were born in 1807; Poe and Holmes in 1809; Lowell in 1819.

7. In 1897 Roosevelt became Assistant Secretary of the Navy; in 1898 Governor of New York; in 1901 President.

8. The apple-trees on the farm were Gravensteins sweets and russets; the pear trees Bartletts and Clapp's Favorites; the grapevines Concords and Delawares.

9. The birds migrate in different months: the bobolink the kingbird and the scarlet tanager in September; the phoebe in October; the wild geese in November.

10. New York is the largest city of the United States; London of England; Paris of France.

VIII. Semicolon and Colon

A. The semicolon as a strong comma.

As has been seen, a series of short clauses may be set off by commas. A series of long clauses, however, or a series of clauses having commas within themselves, should ordinarily be set off by semicolons. A semicolon has been called a *strong comma.*

DRILL VIII A

Punctuate the following sentences:

1. The night was clear and quiet the moon rode high and put the lamps to shame and the shadow below the chestnuts was black as ink.

2. And then the moon rose and in a moment John Oxenham's ship was close aboard her sails were torn and fluttering the pitch was streaming from her sides her bulwarks were rotting to decay.

3. The bell was ancient like the house it had a thin and garrulous note and it was some time before it ceased to sound from the rear quarters of the house.

4. Her hair was now grown gray her cheeks were wan her step was feeble.

5. The desire of power in excess caused the angels to fall the desire of knowledge in excess caused man to fall but in charity there is no excess, neither can man nor angels come in danger by it.

6. The style is pure and flowing the classical quotations and allusions are numerous and happy and we are now and then charmed by that singularly humane and delicate humor in which Addison excelled all men.

7. And as the rulers of Persia brought Alexander to the throne they showed him that it had seven steps — the first an amethyst, which showed the king should be of sober mind the second an emerald, to show that a king should see clearly the third a topaz, to remind him how things are not what they seem always the fourth step a garnet, to remind him of fame and honor the fifth an adamant, to show a king should be steadfast the sixth of pure gold, to show a king should be chief the seventh of earth, to remind the king that he must die.

8. Are you not ashamed, you, the lion, the king of the beasts, to come to my hut, and beg food you, who ought to rove the mountains and fall upon stags and hartebeasts and other food that is fit for lions but you like better to beg, like a miserable little cur.

9. He failed, therefore, as the greatest men must fail when they attempt to do that for which they are unfit as Burke would have failed if Burke had tried to write comedies like those of Sheridan as Reynolds would have failed if Reynolds had tried to paint landscapes like those of Wilson.

10. But the bank was not without some obstacles: here, the flexible branches of the trees bent level with the current there, creepers and thorns which they had to break down with their sticks.

B. The semicolon as a weak period.

The semicolon is also used to set off separate independent clauses which might, as far as structure is concerned, be separate sentences, but which in meaning really make a part of one complete thought. The semicolon makes clear this relationship between the clauses. A semicolon used in this way has been described as a *weak period.*

DRILL VIII B

Place semicolons where they belong. Note the reasons for the commas that are inserted.

1. The cattle do not move the pasture still sleeps under the wide, white glare.
2. I saw the tides come flooding in I saw the white gulls wheel.
3. Day unto day uttereth speech night unto night showeth knowledge.
4. Not an illusion remained to the knight-errant not a hope was left him.
5. There were still two hours to wait before the departure of the train these I passed in wandering about the city.
6. "I was thinking," Alice said, very politely, "which is the best way out of this wood it's getting so dark."
7. Alice could never quite make out, in thinking it over afterwards, how it was that they began all she remembers is that they were running hand in hand.
8. He prayed fervently against his idleness he determined that he would never again waste time but that he would make every hour count.
9. He made up his mind that he would gain success perseverance, determination, and hard work, he was sure, would win.

10. To make many New Year's resolutions is foolish to make few and keep them is wise.

C. The colon.

The colon may be thought of as a forward-pointing sign. It seems to say, "Look ahead; see what is coming." In this capacity it has several very definite uses.

In business letters the colon follows the salutation.

Dear Sir:
My dear Mr. Andrews:

The colon often precedes an enumeration, especially after such expressions as *the following, as follows, thus, these.*

The three largest cities in the United States are: New York, Chicago, Philadelphia.

A colon precedes a formal quotation, especially if the quotation makes a separate paragraph.

Lincoln's "Lost Speech" is said to have ended thus:

"There is both a power and a magic in popular opinion. To that let us now appeal; and while in all probability no resort to force will be needed, our moderation and forbearance will stand us in good stead. . . ."

Occasionally the colon is used to separate groups of clauses between which semicolons appear, but this use is becoming more and more rare.

DRILL VIII C

Insert colons where needed in these sentences.

1. The three largest rivers in the world are these the Nile, the Amazon, and the Mississippi.
2. Alice went on, as cheerfully as she could "At any rate,

I'd better be getting out of the wood, for really it's coming on very dark. Do you think it's going to rain?"

3. Enter into His gates with thanksgiving, and into His courts with praise be thankful unto Him, and bless His name.

4. We are told to cultivate these three faith, hope, and charity.

5. When he heard Charles fall, he cried out "Who is it? What has happened? Are you hurt?"

6. The rules of the camp are as follows each boy must make his bed before ten o'clock in the morning; every one must be present at meals on time unless he is ill; no one must leave the camp grounds without permission.

7. The chief countries of Europe are the following Great Britain, France, Russia, Germany, Italy, Switzerland, Holland, Belgium, Spain, and the Scandinavian countries.

8. His letter began "Dear Sir I have recently graduated from the Star Business School and I am looking for a position as bookkeeper."

9. Remember the words of the sage "The first step to knowledge is to realize that you know nothing."

10. Among the sayings of the Scotch is this "Better a small bush than no shelter."

IX. The Dash

A. Break of continuity.

The dash represents a break in the continuity of the writer's thought or in the grammatical sequence of the sentence. It has fallen into disrepute because of its use by careless writers who do not take the trouble to think before writing.

We went first to Boston — no, first to Concord.

B. To give emphasis.

The dash may, however, be very effective in giving emphasis or significance to a word or a phrase. Save it for a worthy occasion.

I was homesick — homesick for the hills.

Then the Arabs whisper to each other and spur away at a great pace ahead of us — laughing.

C. Summing up.

Sometimes the dash is used before an expression which sums up in a different way what has been already stated, or before expressions which further develop some word or phrase.

Then the juncos, goldfinches, and the tree sparrows came and there was a five-day shucking of ragweed on the crusty snow — five days of life and plenty for the birds.

It was at everything that I was looking — the moonlight, the gleaming grass, the very stillness so real and visible it seemed at the falling of this first frost.

REVIEW ASSIGNMENT

The following sentences call for the application of several rules already studied. Think clearly and punctuate carefully. Use the dash sparingly. In only one of the following sentences is it required.

1. So there the livelong summer Sabbath-day before the little high-walled town and the long range of yellow sand-hills lie those two mighty armaments scowling at each other hardly out of gunshot.

2. Hanging with one arm I twisted round until the other arm was free then seized the branches and swung under but not before the eagles had given me another raking dab.

3. Although the day without was warm genial and sunny with a ruffling wind from the quarter of Torquay a chill as it were of suspended animation inhabited the house.

4. The fun of hunting as of any sport is in playing the game the danger the exercise the pitting of limb against limb wit against wit patience against patience not in a heap of bloody carcasses the dead and bloody weight of mere meat.

5. When the Armada came as come it would he should meet his enemy at last!

6. Low weather-worn mossy-shingled secluded in its wayward garden of bleeding-hearts sheltered by tall pines grape-vined hop-vined clung to by creeper and honeysuckle it stood where the roads divided halfway between everywhere unpainted unpretentious as much a part of the landscape as the muskrat-lodge and like the lodge roomy warm and hospitable.

7. And after the army was gathered together Alexander the king spoke of his journey to the oracles and how he had climbed the stairway and how he had been guided and had asked the trees of his fate and he told them that the trees had promised him that he should conquer the world return to Macedon and live a long life.

8. And then he drew out his table of ivory with three rings upon it by which he read the stars the first ring was of brass the second of bright silver the third of red gold.

X. Quotation Marks

A. In conversation.

In punctuating conversation we must pay attention to certain details. Notice the punctuation in the conversation printed below.

I

After a while a brisk young fellow came in from the street and hung up his hat.

"And what can I do for you, sir? Sorry if you have waited. We've a lot of cargo on hand, and I've been busy at the wharves."

I told him I was a passenger for the *Duquesne*.

"The passenger?" He was perplexed for a moment, trying in his mind, perhaps, to fit me in somehow with the cargo. "Oh, yes, the *Duquesne*. Well, she's here. The captain came in yesterday afternoon, and we told him he was to have a passenger."

"Did he seem put out?"

The young man smiled. "I don't remember that he did. He seemed a nice enough fellow, rather young. Come on; I'll take you down to the wharves now and introduce you to your ship." — LELAND HALL, "The Explosion on the *Duquesne*," *Harper's Magazine*.

II

"Hold on there!" shouted Jack.

"Hold on nothing!" I answered. "This job's going to be done, and done right, too."

"Father said — you know what he said."

"Yes, I know. He said, 'Don't get involved,' but a fellow has to decide some things for himself, doesn't he?"

Jack thought for a moment, then said slowly, "But you don't have to 'get involved.'"

1. How is conversation between two or three speakers paragraphed?
2. If the speeches of two or more people are imbedded in explanation or description, how are the paragraphs arranged?
3. What is the difference between the punctuation of direct and of indirect quotations? How can you tell one from the other?
4. Which is placed last, the quotation marks or the period, exclamation point, or interrogation point at the end of a quotation?
5. What punctuation should precede a quotation when the words of explanation come first?
6. If a speaker quoted quotes from some one else, how is the quotation within the quotation indicated?
7. If a quoted sentence is followed by *he said*, where is the period placed?
8. If an exclamation point or an interrogation point is needed after the quotation, where should it be placed?

DRILL X A

Find quotations that will give conclusive answers to all the questions asked above. If possible bring your illustrative quotations into class. You may wish to copy them into your notebook for reference.

B. Titles of books.

The titles of books or magazines may be placed within quotation marks or may be underlined. A single underlining indicates italics in print. Remember that the author's name is not a part of the title.

A quoted word or phrase need not begin with a capital, but a quoted sentence will, of course, begin with a capital.

REVIEW ASSIGNMENT

Punctuate the following sentences. Remember to insert apostrophes where they are needed.

1. Where can I get another bat he shouted heres mine I said but its not much good.
2. If you havent read Dickens A Tale of Two Cities said James do youll like it
3. Whatever he meant I dont know said Mary but I thought he said your turns to the left
4. Wait shouted John Ill be there in a moment the chains loose
5. Youre sure thats the right turn questioned Tom Ive been lost before he muttered and its no fun.
6. Did you say ignorant he questioned bitterly I dont like your word
7. Aha said the doctor he looks better already
8. I will not tell a word more she said for I see that youve reached your own conclusion already
9. I I I she stammered I didnt understand when you said Spanish I should have said French
10. I dont know how it begins said Mary but it ends I give my heart and hand to this vote
11. Wheres the path now I asked youre a great guide
12. Theres no need of your being sarcastic Jims voice was bitter If Id been over the ground before youd have reason to complain as I havent its your business as much as mine Im thinking.
13. Whos the author of this poem thats running in my mind its first lines are

    If you can keep your head when all about you
    Are losing theirs and blaming it on you

14. Why dont you know that its Kiplings if dont you think its worth learning
15. Hadnt you better be startin called the old fisherman there aint goin to be no other bus
16. Whose keys are these theyre none Ive seen before they must be Henrys or yours
17. Marys going to dot her *i*s and cross her *t*s and remember her apostrophes I hope said her teacher

18. Nobodys sure whether hers or mines the better said Phyllis anyhow both of ours are being considered for the prize

19. Findings having is a poor adage said I as poor when you find somebody elses things as when somebody else finds yours

20. Ones manner has to be pleasing you know remarked Jane if ones to be really popular dont you think so

XI. Capitalization

Certain rules of capitalization we all know. For instance, we should always begin a new sentence with a capital, begin every line of poetry with a capital, capitalize the personal pronoun *I* and the interjection *O*, and capitalize a proper name and any title that precedes it. Should we, however, capitalize a title if it does not precede a name? Some of us may be uncertain. Notice the difference between the capitalization of titles in these three sentences:

There was talk of ex-Governor McCall's candidacy.

Calvin Coolidge, ex-governor of Massachusetts, became vice-president, then President of the United States.

The King of Great Britain sent his congratulations to the President.

A. Titles.

As you see, the title is always capitalized before the name of the bearer of the title, but not if it occurs elsewhere in the sentence unless the title refers to some ruler or very high official of the present or of past time. Titles like governor, mayor, ambassador, and judge are not capitalized if used without the official's name.

Can you see any reason for the difference in capitalization in these two sentences?

They had invited my aunt Helen and my uncle John.

We went to the station to meet Aunt Janet and Cousin Fred.

B. Names.

When a name of relationship is used as part of a person's name, if the possessive pronoun is used before it, do not capitalize. If the possessive is not used, the title becomes part of the name and must be capitalized.

C. Proper nouns.

In general, words that are used as the names of particular places, institutions, peoples, and events are capitalized. For instance, we capitalize the names of religious sects, *Essex County* but not *the county*, *High School of Commerce* but not *high school*.

Capitalize names of political parties, of organizations, of historic events or documents.

D. Geographic names.

Capitalize the words *mountain*, *river*, *bay*, *ocean*, and the like when they are part of some particular geographic name. *North* and *South*, *East* and *West*, should be capitalized only when used as proper nouns and not in reference to direction; this holds good also of the adjectives derived from them (the *Northern* cause in the Civil War; the *northern* part of New York). Adjectives derived from geographic names, such as *French*, *German*, *Spanish*, should always be capitalized even though they refer only to the language of a country.

E. Deity.

All words, even personal pronouns, referring to Deity should be capitalized. The names of all religions and of the sacred books of all religions are capitalized. Capitalize also words that are personified, for example, *Nature* when the pronoun *she* is used to refer to it.

F. The Calendar.

Do not capitalize *fall*, *winter*, *spring*, *summer*, but be sure to capitalize the months, the days of the week, and the names of the holidays like *Christmas* and *Flag Day*.

G. Titles of books.

In using titles of books or stories, we should either capitalize all the words except articles, prepositions, and conjunctions used within the title, or else follow the librarians' usage and capitalize only the first word of each title and any proper names that it may contain. The first is the better

usage when the title appears in a sentence; the second, when a list of titles is given for some more or less business-like purpose.

DRILL XI

Clip from newspapers or magazines of your own illustrations of eight uses of the capital. Try to have no duplicates. If you may not clip from magazines, copy the illustrations from books. Arrange the clippings or copied sentences neatly and write under each the rule that it illustrates.

DRILL XI[2]

Supply capitals where needed.

1. lincoln in his address at cooper institute said that many southerners admitted that no republican designedly aided or encouraged john brown in his harpers ferry enterprise.
2. in my sophomore year at jefferson high school i am taking mathematics, american history, french and english.
3. my mother wrote aunt margaret asking if cousin helen might spend the holidays with us this winter, coming the week before christmas and staying over new year's.
4. in his history of the french revolution carlyle tells of the execution of the king and the queen and of all the horrors of the reign of terror.
5. his only biblical reference was this quotation from the psalms: "i will bless the lord at all times; his praise shall continually be in my mouth."
6. the panama canal, begun by the french government, was finished by the united states.
7. goethals, an engineer with the title of colonel in the american army, had charge of the construction and supervision of the canal zone.
8. ex-president taft became under president harding chief justice of the united states supreme court.
9. although the armistice was signed by germany in november 11, 1918, it was months before the treaty of versailles, which included the plan for the league of nations, was completed.
10. when he called the natives of america indians, columbus believed that he had discovered for the spanish sovereigns islands off the coast of india.

Diagnostic and Mastery Tests in Punctuation

DIAGNOSTIC TEST FOR SENTENCE RECOGNITION

Which of the groups of words below are complete sentences, which unfinished? Complete the unfinished sentences, but do not change the form of the sentences already complete. Write all forty sentences on paper. Place a neat cross beside each of the sentences that you have not changed.

In Chapter X you will find a discussion of sentence recognition. Drill IV A will give further practice if you find that you need it.

1. While he waited.
2. The man who stood on the corner.
3. Where the boy had gone.
4. Hoping you are well.
5. As soon as the work was finished.
6. At the corner waited the taxi.
7. When she saw their pictures.
8. Their lessons were well prepared.
9. Mary, who saw the mistake.
10. Although the tree was not old.
11. The boys finding the game rather slow.
12. Mother has never read the book.
13. Detroit which is one of our largest cities.
14. We are hoping to visit her next summer.
15. Seeing that the path was blocked.
16. This is a new variety of rose.
17. We do not know its name.
18. As the wind was blowing a perfect gale.
19. Whoever has seen the Yosemite.
20. Although the car was already crowded.
21. We found no one at home.
22. For the first three weeks the play seemed successful.
23. For all her enthusiasm.
24. If there is any danger.
25. *If* is an important word.
26. Where it is now nobody knows.
27. Near where we were sitting.
28. There was no time to think of results.

29. Since there were no seats to be had.
30. Since then we have always gone early.
31. While we waited for the news.
32. Nearing the dangerous curve where accidents had occurred.
33. On the opposite side of the hall but in the same row.
34. As if she had never seen a game before.
35. As we watched, we wondered.
36. There being no better chance.
37. There, watching my coat, sat the dog.
38. For work so hastily done it is excellent.
39. Wherever in the future you may travel.
40. Crawling with infinite care, making no sound to betray our position.

DIAGNOSTIC TEST FOR END PUNCTUATION

Write the following paragraph. Supply capitals at the beginning of sentences and periods at the end. See Chapter X for drills.

1. I entered the hall what a dazzling sight the king had sent to all the knights new robes as he had to me did I not also shine in velvet splendor I was well content the richness of this costume, my rank considered, showed that the king approved my conduct on the field that day.

2. In the morning they awoke to find ten inches of snow on their robes the dogs were buried under it and were loath to leave their comfortable nests this new snow meant hard going the sled runners would not slide over it so well, while one of the men must go in advance of the dogs and pack it down with snowshoes so that they should not wallow quite different was it from the ordinary snow known to those of the Southland it was hard and fine and dry it was more like sugar kick it and it flew with a hissing noise like sand there was no cohesion among the particles, and it could not be moulded into snowballs it was not composed of flakes, but of crystals — tiny, geometrical frost-crystals in truth it was not snow, but frost — JACK LONDON, *Burning Daylight.*[1]

3. The next morning we followed a path to the village, right down into the crater, until we reached the edge of the lava

[1] By courtesy of the Macmillan Company.

the heat and smoke were terrific, and we watched with fascination the great mass of glowing rock creep steadily forward, pushing giant trees over like ninepins, and covering everything in its path with a burning blanket more than twenty feet deep such an enormous flow was never seen there before, and no one knew when it would end the twelve or more vents which were throwing millions of tons of this liquid fire hundreds of feet into the air each minute had already built themselves good-sized cones one could see the mother rock change shape in air as it shot upward, then fall with a splash and a roar into the welter of flames

4. In spite of this cataclysm the rest of the island continued placidly on its sunny way we saw, for example, a wonderful exhibition of the dancing girls two little ten-year-olds, bound like mummies in brilliantly colored brocades, their headdress of solid gold filled with flowers, went through astonishing motions picture, if you can, these exotic, painted little creatures sitting like statues under the shade of a giant banyan tree before the village temple behind them are fifteen or twenty great golden instruments, which, with the first flutelike twang, bring the small dancers to life they twist and turn in such marvelous contortions as only a child can achieve all the dancers are trained from babyhood, but they must stop as soon as they reach maturity — *The Youth's Companion*.[1]

GENERAL DIAGNOSTIC TEST FOR PUNCTUATION

This test will indicate where your weaknesses in punctuation lie. The numbers at the end of each sentence refer to drills that offer practice in the application of rules covered in the sentence. Write the sentences. Punctuate them thoughtfully. If, when the sentences are corrected, you find errors, practice writing correctly the sentences in the drills referred to. When you are confident that you have mastered one rule about which you were previously uncertain, take the mastery test for that rule. The mastery tests are to be found on pages 359–360.

1. I didn't know which way to turn I stood in the shadow close to the fence when the boys had passed I saw Jack turn sharply for a moment I thought he had seen me then he went

[1] Used by permission.

on unconcernedly. I should not be interfered with by older brothers this time. (VI A, VII F)

2. He was a wizard with a tool kit a contrivance at the back of the car dropped to make a dining table everything in the car pulled out shoved in screwed flapped turned disappeared did surprising flip-flops became something it was not it was like a mammoth magic toy. (VI A, VII H)

3. They left indeed before we could make our apologies. (VII B)

4. Bob who had just finished breakfast pulled on his cap jerked up his books by the strap that tied them and was gone the hall door banging behind him. (VII C, VII H)

5. It was as Mary had just explained only an amateur performance. (VII B)

6. Janet our best player is moving she will not be at the meet. (VII D, VI A)

7. Jack you haven't the right spirit I said you will never enjoy your work if you spend all your time or even a good part of it thinking how you can avoid working. (VII E, VI A)

8. Far beyond the fields lay golden in the sunlight. (VII F)

9. You know Sally we must find some one some one who has had experience to help us with the costuming. (VII B)

10. If she had been a real gypsy her hair could not have been blacker her eyes sharper or her wrinkled skin more leathery. (VII F, VII H)

11. We waited all day for the leader to give that signal but we waited in vain. (VII G)

12. On and on stretched the cornfields of Kansas on and on stretched the dusty road we must travel. (VIII A)

13. If the films are well developed if the prints are clear and if above all Fred has as artistic an eye as I think he has you'll be glad you lent him that camera. (VII F, VII B, VII H)

14. Booker T. Washington the great negro leader in a speech that he delivered at the Atlanta Exposition told this story (VII D, VIII C)

A ship lost at sea for many days suddenly sighted a friendly vessel from the mast of the unfortunate vessel was seen a signal water water we die of thirst

The answer from the friendly vessel at once came back cast down your bucket where you are A second time came the signal Water water send us water from the distressed vessel and a second time the

answer Cast down your bucket where you are a third and a fourth call for water was answered Cast down your bucket where you are

The captain of the distressed vessel at last heeding the injunction cast down his bucket and it came up full of fresh sparkling water from the mouth of the Amazon river. (VI A, X A, VII B, VII G)

Washington who was speaking to the negroes then made this application which constitutes sound advice for us all. Cast down your bucket he said where you are cast it down in making friends in a manly way of the people of all races by whom you are surrounded cast it down in agriculture mechanics in commerce in domestic service and in the professions. (VII C, X A, VI A, VII H)

15. A queer little choke came into her voice a voice that was usually calm even and cold. (VII I, VII D)

16. His sentences followed the simplest plan subject verb object. (VII D, VII H)

17. As we entered the low dim wainscoted room we saw a table loaded with food cold meats bread cakes fruits everything we could want. (VII I, VII F, IX C)

18. When you listen pay attention to the person you are with don't look away don't play with your hands or with articles on the table don't draw pictures perhaps you can listen just as well but you seem to the other person to be inattentive and he doesn't want to talk to you. (VI A, VII F, VII B, VII E)

19. Cramming which is a sort of temporary learning for a certain time is of little value compared with the learning that grows out of interest. (VII C)

20. Franklin who practiced the sound common-sense wisdom that he preached is associated in our minds with *Poor Richard's Almanac* although he had to his credit achievements as a scientist and as a diplomat. (VII C, VII G)

21. One things sure said Janet she never said he dont know. (X A, II C)

22. Lincolns speech ends thus it is the eternal struggle between these two principles right and wrong throughout the world (II D, VIII C, VII D)

23. On Saturday september 20, 1862 Lincoln read to his cabinet his emancipation proclamation (XI F, VII J, XI C)

24. On new years day 1863 Lincoln signed the final draft of the proclamation if my name is ever remembered he said it will be for this act and my whole soul is in it (XI F, VII J, XI C, VI A, VII C)

MASTERY TEST 1

Recognition of sentences. (IV B)
End punctuation.

When you are sure that you never make the mistake of running two sentences together or of writing a fragment of a sentence as a complete sentence, take this mastery test to prove your ability.

1. He scanned the record he could see there had been no mistake
2. The Indians were filing down the trail by the creek silently, like specters, they came
3. He had fished all day without result now he was tired and discouraged
4. What should he do his only opportunity for getting into the game seemed to be passing
5. The *Lady of the Lake* written by Scott tells a romantic story of the Scotch Highlands it concerns the quarrel between King James and the Black Douglas
6. Wherever we saw an interesting trail we followed it without our map we should certainly have been lost
7. Do you enjoy hiking the fun depends upon the country and the company the weather too is important
8. On hot days it tests one's endurance and good temper the ideal weather for this sport comes in the autumn and in the spring
9. We visited the Tower of London there we saw gruesome instruments of torture armor of different periods hung on the walls in some of the rooms inscriptions had been cut into the walls by prisoners
10. These inscriptions often bore dates in the sixteenth century they bore evidence of religious persecution
11. In one of the rooms in the tower Raleigh spent his last years here he wrote his *History of the World* from here he went to his death at the order of James I
12. He had been ill for some time as he looked at the executioner's ax he said that it was a sharp medicine it cured all ills
13. Here for years lived Mary Queen of Scots here Lady Jane Grey was imprisoned and here she died

14. The place is full of tragic stories even during the great war political prisoners were placed here

15. How short the way seemed how familiar and interesting hardly a step but brought some old memory here and there were unexpected changes

MASTERY TEST 2

End punctuation. (IV B)

If after taking the first mastery test you find yourself still likely to make mistakes, you should go back to Drills IV A, B, and C. Do not take this test until you are absolutely sure that you have mastered sentence recognition.

The most discouraging to the tenderfoot, but in reality the safest of all bad trails, is the one that skirts a precipice your horse possessing a laudable desire to spare your inside leg unnecessary abrasion, walks on the extreme outer edge if you watch the performance of the animal ahead, you will observe that every few moments his outer hind hoof slips off that edge, knocking little stones down into the abyss then you conclude that sundry slight jars you have been experiencing are from the same cause your peace of mind deserts you you stare straight ahead, sit *very* light indeed, and perhaps turn the least bit sick the horse, however, does not mind, nor will you after a little there is absolutely nothing to do but sit steady and give your animal his head in a fairly extended experience I never got off the edge but once then somebody shot a gun immediately ahead; my horse tried to turn around, slipped, and slid backwards until he overhung the chasm fortunately, his hind feet caught a tiny bush he gave a mighty heave, and regained the trail afterwards I took a look and found that there were no more bushes for a hundred feet either way — STEWART EDWARD WHITE, *The Mountains*.[1]

MASTERY TEST 3

Parenthetical expressions. (VII B, C, D, E)

When you have mastered the use of the comma in parenthetical expressions, prove your power by taking the following test. Write the sentences, putting in the proper marks

[1] Courtesy of Doubleday, Doran and Company.

of punctuation. If you find that you are uncertain or have made mistakes, study and practice Drills VII B, C, D, and E, pages 325–332.

1. He knew indeed where the wild strawberries grew.
2. My father himself a geologist took us on delightful walks.
3. He by the marks on a rock or the course of a stream could make live for us prehistoric times.
4. We although we did not realize it were gaining a sense of past eras.
5. To gain this sense through books we might indeed have worked long.
6. Mildred when she heard of our plans was eager to join us.
7. She as she constantly told us had long wanted to travel.
8. Her brother a senior at college was to go to Europe in June.
9. We as children enjoyed visiting a little old man who lived in the village.
10. This old man who had been my father's teacher told us stories of old-time schools.
11. His eyes which were bright in spite of his age would twinkle delightedly as he told of father's boyhood.
12. The schoolhouse a little one-room building stood opposite the village blacksmith shop.
13. Here when the door was open in spring the children recited to the accompaniment of the smith's strokes.
14. The boy that had made the home run was popular with us all.
15. Jack who had really won the game for us took no credit to himself.
16. "You must know" she said "how hard he has worked."
17. Tell us Helen why the great wall was built.
18. The people who built the Roman wall needed it for defense.
19. The Picts and Scots who lived in the north made raids upon the Britons.
20. The Romans who built many roads sent soldiers over them from one part of the empire to another.
21. My uncle who is fond of reading Dumas says that he shall always enjoy *The Three Musketeers*.
22. The girls that were here yesterday brought flowers for Mother's birthday.

23. Work that is done in the spirit of play is often best done.

24. Any one who has completed this assignment should let me know.

25. Chaucer's *Canterbury Tales* although written in the fourteenth century are full of living pictures.

26. The person whoever he is who finds the lost dog will receive a reward.

MASTERY TEST 4

Dependent clause coming first. (VII F)

If you have mastered the use of the comma after an introductory dependent clause, take this mastery test. Drill VII F will give you further practice if you need it.

1. While we were aboard ship an S O S call was received.

2. If no other ship were nearer we should go to the rescue of an airplane that was down.

3. Before we had changed our course we heard that nearer ships were speeding toward the disabled plane.

4. If one would measure another's value in life he must reckon what the individual is as well as what he does.

5. When the tide leaves the harbor it lays bare a long stretch of white sand bar.

6. Whoever the stranger was he showed no intention of asking advice from any one.

7. Hearing her stories as she crouched by our campfire we felt her to belong to an ancient world.

8. All night on the mountain alone with the sheep this eleven-year-old girl sounded the cry that should frighten wolves.

9. If you think the work worth doing at all do it well.

10. As the boys walked slowly down the street they saw a strange figure approaching.

11. Where the old man had been what strange sights he had seen we should never know.

12. Hearing no further sound we decided that our campmates had all gone out.

13. As soon as he had decided upon the model for his boat he began work upon it in real earnest.

14. After the brakes had been relined we had no further trouble.

15. Having no idea how long a journey it would be we did not know how to prepare for it.

16. If the girls have made the candy you may be sure it is good.

17. While we listened to the long speech we found ourselves growing sleepy.

18. Seeing no farmhouse at the corner we decided that the directions had been incorrect.

19. Whatever the news he brings we shall thank him for bringing it.

20. Finding that the first train was slow we took a later express.

21. As if a new idea had just occurred to him he swung round sharply. "If I give you this information how will you use it?"

22. If ever a boy worked for anything Jack worked to make his orchestra a success.

23. Having found an excellent location for the camp the leader called us together.

24. Whenever the flyers start on a long-distance voyage they will take with them a navigator.

25. Finding no trace of the craft the rescue party at last gave up the search.

MASTERY TEST 5

Commas in series. (VII H)

If you are sure of the use of commas in series take the mastery test. Drill VII H, page 338, will give further practice if you need it.

1. Through his mind raced thoughts of home of friends of the effort he had made and of the task unfinished.

2. He grappled relaxed then slowly tried to climb the rope.

3. Before him stretched meadowland forest tumbled hills and beyond them all the sea.

4. We selected for our garden white phlox verbenas asters hollyhocks and several other old-fashioned flowers.

5. We visited the home of Scott at Abbotsford the haunts of Stevenson near Edinburgh and finally the country of Robert Burns.

6. She read *Ivanhoe* the *Talisman Guy Mannering Quentin Durward* and the *Lady of the Lake* but she liked *Quentin Durward* best of all.

7. He had been sent upon this mission but so secret was the

service that he did not know where he should land whom he should meet or what his sealed message concerned.

8. Knights ladies squires and men-at-arms moved in gay pageant through his dreams.

9. The sun shone the sea sparkled the little white-sailed ships sailed in and out and he rejoiced in all.

10. In and out over and under round about ran the frightened cat.

11. The old captain had sailed many ships seen many harbors braved many storms and we felt complete confidence in his judgment.

12. He was himself a good player knew the game and could inspire confidence in his teammates but he would not become captain of the team.

13. They heard the music saw the bell-ringers and trumpeter the dancers the fakirs and the long lines of animals led in procession.

14. The children danced played games told stories and enjoyed themselves thoroughly.

15. I do not know his name but I do know that he is skillful fearless and kindhearted.

16. Apples bananas oranges pineapples grapes and nuts heaped the baskets.

17. He knew what should be done saw the difficulties and strove to overcome them.

18. I have found people more energetic more resourceful more inspiring but none more unfailingly sweet-tempered than he.

19. The chatter died down the lights grew dim the curtain slowly rose and the play had begun.

20. Parents faculty students — every one realized what a misfortune his resignation would be.

21. Many of the smaller colleges such as Swarthmore Rockford and Grinnell have excellent standards of scholarship.

22. The *Majestic* the *Leviathan* the *Ile de France* all ships of largest size sailed at about the same time.

23. Workmen of the Middle Ages delighting in their hand crafts used skill beauty of design and originality.

24. Today many workmen see but a small part of the process of manufacture feel no interest in the whole and become machinelike.

25. The names of such intrepid explorers as Peary Amundsen Scott and Shackleton headed the list.

26. In one room of the science library we found models illustrating the construction of ships pleasure ships merchant ships warships from earliest time to the present.

27. Do you know the teeth-shaped mountains of Los Cruces the lovely curve of Tacoma the little humped-up hills of Syracuse the purple horizon beyond Nashville the lone lake shore of Marquette?

28. He had had ever since he could remember the belief that one day suddenly some magic door would open some one would step before him some magic carpet unroll at his feet and all life be changed.

29. Again, I know of a canyon whose westerly wall is colored in the dull rich colors the fantastic patterns of a Moorish tapestry — umber seal brown red terra cotta orange Nile green emerald purple cobalt blue gray lilac and many other colors all rich with depth of satin glow wonderful as the craftiest textures.

30. Often we spoke of how fine it would be to ride down into that land of mystery and enchantment to penetrate one after another the canyons dimly outlined in the shadows cast by the westering sun to cross the mountains lying outspread in easy grasp of the eye to gain the distant blue ridge and to see with our own eyes what lay beyond.

GENERAL MASTERY TEST IN PUNCTUATION

This is a final general test of your knowledge of punctuation. The numbers in parentheses refer to drills that will give you practice in the application of the rules of punctuation that each sentence illustrates.

1. You must not make these mistakes in your daily writing which after all is more important than your work in a test. (VII B, VII C)

2. In studying his history lesson he read the section carefully made notes of important facts then closed his book and tested his understanding and memory. (VII F, VII H)

3. This process made him familiar with facts to be sure but reading other authorities and comparing the ideas of different historians stimulated more active thinking. (VII G)

4. Where I asked are you going John and why are you in such a hurry? (X A, VII E)

5. I want to catch Charlie he called back it's a message for the team. (X A)

6. Springfield Illinois which is the town in which Lincoln lived is visited each year by many who reverence the great president the greater man. (VII J, VII C, VII D)

7. The pilgrims keep coming every pilgrim makes Springfield more of a federal city for Lincoln is in the heart of everybody. (IV B, VII G)

8. Yea it will result in the end in making this the Pilgrim City indeed with pilgrims from Africa China Japan and India with increasing numbers and in increasing reverence. (VII F, VII B, VII H)

9. When the Great War began the world found itself in a situation which only a few men had ever visualized trade foreign exchange shattered all able-bodied men under arms (VII F, IX C, VII H)

10. In East Prussia squadrons of Russian cavalry were swooping down upon German peasants who had no more idea than the Belgians of the reason for this violation of their homes. (VII C)

11. Although the war had lasted four years the end came abruptly. Suddenly every country must make vast changes must demobilize armies change industries alter a whole people's mode of living. The adjustment was too difficult it could not be made smoothly. Although for a time prices and wages rose after the signing of the Versailles treaty June 28, 1919 industry began to slacken. (VII F, VII H, VIII B, VII J)

12. Ox-drawn caravans crossing the prairie lonely forlorn infinitely small on the limitless plain carried the seeds of a teeming life that was to conquer the West to till the desert to build the city to create the nation that we know today. (VII I, VII B, IX C, VII H)

13. Foremost in war foremost in eloquence foremost in their savage arts stood the fierce people called by the French the Iroquois a name applied to the entire family of which they formed the dominant member. (VII H, VII D)

14. The Iroquois had no laws they had ancient customs that took the place of laws. (VIII B)

15. Each man or rather each clan was the avenger of its own wrongs but the manner of retaliation was fixed by established usage. (VII B, VII G)

16. The pipe of peace was passed and before it was smoked

it was pointed to the north south east and west the boundaries of the firmament then to Mother Earth the source of all life then to the great spirit above whither all life goes. (VII B, VII H, VII D, VII G)

17. We had been riding for a couple of hours the game was all around us. Two giraffes stared at us with silly curiosity rather than alarm twice I was within range of the bigger one. (VIII B)

18. Among other sayings I am quoting from memory I remember this solemn admonition Let all your words have the accent of heroic truth. This is very fine but most of the working truths on this earth are humble not heroic. (VII B, VIII C, VII G)

19. Suddenly as in a dream I heard the old man calling Come up higher youre in danger there. (VII F, VII B, X A, IV B, II C)

20. And be sure she said at the end whatever vocation you choose Carl be sure to make activity in politics an avocation. When you feel that your time to help in some way has come step out boldly and say I am a candidate. I believe in certain issues and I want to work for them as member of the school board as mayor as President even. If you have principles principles with sound reasoning behind them if you have executive ability which I know you have if you have energy for public office you owe it to everybody to work for that office. We will support you in working for it and we will support you in working in it. (VII E, X A, VII B, VII F, VII G, VII H, VII C)

21. Youve no cause to complain I said youre always saying I could do better now prove your statement. (IV B, X A, II C)

22. Whos next at the bat called Fred Jim hes sure to strike out. (II C, VI A, X A)

23. Theyre going to start at once youll have to hurry we called but he paid no attention to us. (II C, VIII B, X A, VII G)

24. The letter began thus on October 9 1928 we received your order which we immediately filled. (VIII C, VII J, VII C)

25. He saw if he raised his eyes the far distant snowcapped mountain peaks he heard when he stopped to listen the nearer beat of the surf he felt always everywhere the close heat of the tropics. (VIII A, VII B, VII I)

CHAPTER XI

GAINING ABILITY TO SEE GRAMMATICAL RELATIONS

1. The Parts of Speech in a Sentence
2. Phrases and Clauses Used as Parts of Speech
3. The Relation of Parts in a Sentence
4. Kinds of Sentences: Simple, Compound, Complex
5. Appositives and Unrelated Elements in Sentences

Many students see no reason for studying grammar. We speak correctly, they say, and we write correctly, because we have always heard and imitated correct speech. This may be true. Indeed, it is not until we are ill that we feel any need of a physician. When we call in that physician, however, we like to feel that he knows something of our anatomy and can diagnose our trouble. When we write incorrect sentences, and even the best of us write sentences that do not sound exactly right, we have to be the doctor. We cannot diagnose the trouble with our sentences unless we know something of sentence anatomy. Grammar is exactly this science, the study of the relation of parts of a sentence to each other and to the whole sentence.

Statements, questions, and exclamations. Sentences, as you realize, are of different kinds. Some make statements, others ask questions, and still others give commands or directions, as *Come here, James.* Others again may express emotion, surprise, or some sudden thought as in the exclamation *What a pity she didn't try!* or *Look! it's starting!* Notice what a slight change makes the statement *You walk* into the exclamation *You walk!* In speaking one would merely change one's inflection; in writing one would change

the period to an exclamation point. Notice these changes in thought shown by punctuation: *You walk. You walk! You walk?*

ASSIGNMENT 1

Using the following verbs, make three short sentences for each, one a statement, one a command, and one a question. For 1, 3, 7, and 9 make also exclamatory sentences.

1. sing	5. eat	9. drop
2. write	6. find	10. send
3. tell	7. open	11. carry
4. see	8. break	12. give

Parts of a sentence. Every sentence has two parts: the person, place, or thing about which you are talking and the assertion you make about that person, place, or thing. If you say *Fish swim*, you are talking about fish; therefore *fish* is the subject of your sentence. You say, or assert, that they swim; therefore *swim* is the predicate of your sentence.

ASSIGNMENT 2

Write sentences in which you supply a short subject of not more than three words for each of the following predicates.

dances well	wrote many novels
study their lessons	have been invented
explored the West	was interested in science
has grown	is going
was discovered in 1492	are excavating ancient cities

ASSIGNMENT 3

Make short assertions about each of the following subjects:

Our school	The Panama Canal
My friends	A good book
Airplanes	I
The Mississippi	Balboa
My hobby	Last week

ASSIGNMENT 4

Copy the following sentences, putting a vertical line between the subject and the predicate, thus: *McCormick's harvester | made possible greater wheat crops.*

1. The swimmer struck out boldly.
2. Our school paper needs more advertisements.
3. All my relatives had different ambitions for me.
4. Many heroic men have made arctic explorations.
5. Mother decided the question for me.
6. The greatest importance was attached to his message.
7. Cornfields stretched in level miles as far as we could see.
8. The bridge across the river was a huge concrete structure.
9. My sister Margaret wants to go with me.
10. The best game of the season was played yesterday.
11. We have just organized a new team.
12. Many of the government buildings are very beautiful.
13. The climate of Hawaii is very delightful.
14. Jim Hawkins, the hero of *Treasure Island*, had many exciting adventures.
15. Few people realized the importance of Bell's invention.

1. The Parts of Speech in a Sentence

Simple subject and predicate verb. Although we can usually see what part of the sentence makes the complete subject, or what is talked about, and the complete predicate, or what is said about the subject, we may need a little practice in finding the part of the predicate that actually does the asserting. Notice the italicized words in the sentences below:

John *raised* the flag every morning.
We all *marched* to the station.
The ball *hit* the window.
Our fleet *sailed* to the Philippines.
Mary *was* the first girl there.

If you let each of these sentences end with the italicized word, you will not have a complete thought in each, but you will have made an assertion about the subject. In the

first, *raised* tells what John did. In the second, *marched* tells what we did. In the same way, *hit* and *sailed* make statements, or assertions, about the ball and our fleet. The word *was* also asserts something about Mary. These asserting words are called predicate verbs.

ASSIGNMENT 5

Now see if you can discover the predicate verb in each of the following sentences. Write each sentence. Underline the predicate verb.

1. We watched the painter at his work.
2. They sailed from San Francisco Wednesday.
3. Crows lighted on the fence.
4. The airship hovered over the city.
5. Sylvia is a good student.
6. Fred won the tournament.
7. Mother sent an invitation to Cousin Helen.
8. The park has eight tennis courts.
9. Tall grass and wild flowers grew on both sides of the road.
10. No one heard us.
11. The answer was in five numbers.
12. Betty told the story entertainingly.
13. The best players were in our team.
14. Francis Scott Key wrote *The Star-Spangled Banner.*
15. The popularity of our school play necessitated three performances.

ASSIGNMENT 6

Sometimes the predicate verb consists of two or more words. Notice that the groups of words in the second column are longer, slightly varied forms of those in the first column. Make ten sentences, one for each of the words or groups of words below.

swims	was swimming
rode	had ridden
inspected	has been inspecting
darted	must have darted
asks	would have asked

ASSIGNMENT 7

Now see if you can recognize the predicate verb when it consists of two or more words. Write in a list the predicate verbs in the following sentences:

1. No one would have believed it.
2. His training may have been poor.
3. The game will have ended before this.
4. We have attended the parties regularly.
5. The lawn should have been mowed earlier.
6. A request had come from the principal.
7. We could see the zeppelin directly above us.
8. New buildings were being erected in the square.
9. John is going with us tomorrow.
10. A new course was being offered.
11. You would have been surprised at the answer.
12. Few people can have imagined the success of Fulton's invention.
13. Jack's father may be considering the question.
14. The owner must have known the condition of the property.
15. A decision had been made in our favor.

ASSIGNMENT 8

When we write questions, the predicate verb is often divided, as *Did you ride?* We can easily see the predicate verb in such sentences if we change the question into a statement, as *You did ride.*

Write the following sentences. Underline the predicate verb. If you have any difficulty, write the questions in the form of statements.

1. Where have you been?
2. Are you going with us?
3. Whom did she send on the errand?
4. Where shall you spend your vacation?
5. Why has he refused the invitation?
6. Shall you see the tournament?
7. May we have a field day?
8. How did you succeed in finding the way?
9. Are you planning to follow that trail?
10. Shall we hear the debate in assembly tomorrow?
11. Where have you been all this time?
12. Where shall we find the sewing materials?
13. How did Janet learn so much about China?
14. What book have you enjoyed most this year?
15. When shall we hear the results of the contest?

ASSIGNMENT 9

Now see if you can select the one word about which something is said — the simple subject. Write in a list the simple subjects of the sentences in Assignment 7.

ASSIGNMENT 10

Can you select the simple subject in sentences having longer complete subjects? Remember that, although you may have as a complete subject *The little girl sitting in the corner*, the one word *girl* is the simple subject. Write the sentences below, underlining the simple subject in each.

Now underline twice the predicate verb in each.

By a vertical line divide each sentence into complete subject and complete predicate.

Illustration: The man on third base | was declared out.

1. The boy in the hayfield had worked hard all day.
2. A second-hand bicycle is a poor investment.
3. We enjoyed the trip through the mountains.
4. The glow of the sunset colored the lake.

5. The hot pavement of the city almost burned his aching feet.
6. A small house at the end of the lane offered shelter.
7. John's dog is a young setter.
8. A path through the woods led to our camp.
9. The birthdays of Lincoln and of Washington come in February.
10. The bird on that twig must be a vireo.
11. His advertisement in the paper brought immediate returns.
12. The boys have been studying mathematics for an hour.

ASSIGNMENT 11

In making commands we often omit the subject. One may say *Speak more distinctly* without using the word *you*, which is nevertheless understood to be the subject. In writing we may indicate it by *you* in parentheses: (*you*).

This exercise is intended to test your ability to find the simple subject and the simple predicate in any sentence. Think carefully; make no mistake.

Arrange your paper in four columns as illustrated below. Leave a space between each two sentences. Take pains to make a neat paper. Here is the way to write the question *Where was the other boy going?*

simple subj.	*predicate verb*	*complete subj.*	*complete pred.*
boy	was going	the other boy	was going where

1. Where did you find your glove?
2. Start quickly.
3. The oldest church now in regular use in the United States was built in 1681 in Hingham, Massachusetts.
4. It is called the Old Ship Church.
5. A replica of its old ship-like beaming may be seen in the Metropolitan Art Museum in New York.
6. Are you interested in stories of American history?
7. Have you seen the burying-ground of Custer and his men?
8. A slab marks the spot where each man fell.
9. Look carefully at the date.
10. Are you sure about each of these sentences?

Kinds of words in a sentence: nouns. If we are to understand sentences fully, we must know the kinds of

words that make them. The words that name persons, places, and things are perhaps easiest to recognize. These are words like *table*, *bay*, and *Asia*. From the Latin word meaning *name*, such words are called *nouns*. A noun is a word that names some person, place, or thing.

ASSIGNMENT 12

a. Write in a list the names of fifteen objects that you see about you.

b. Write three sentences, using at least five nouns in each.

Proper nouns and common nouns. Words that represent classes of persons, places, or things, as *man*, *cities*, *camel*, or *marbles*, are called common nouns. On the other hand, words that represent some particular person, as *Julius Caesar*, some particular place, as *Duluth* or *Somerset Street*, or some particular thing, as *Magna Charta*, are proper nouns. Notice that proper nouns are capitalized.

ASSIGNMENT 13

Make two columns on your paper. Put into one column all the common nouns in a sentence. Put into the other all the proper nouns. Leave space between the words in each two sentences.

1. Margaret went with her brother to the circus, where she saw elephants, camels, monkeys, and a trained horse named Trixon.
2. The story of Minos, king of Crete, and his famous monster, the Minotaur, may have some basis in fact.
3. That automobile on the driveway belongs to Mr. Jones, the man who just went into the First National Bank.
4. Many houses in New Orleans have balconies of grill-work on all four sides.
5. Stephen Crane, the author of *The Red Badge of Courage*, was a friend of Joseph Conrad, a famous writer whose life was full of adventure.
6. Conrad, though born in Poland, had been a sailor and had seen many parts of the world before he began writing novels and settled in England.

Whether a noun is a common noun or a proper noun depends wholly upon its use. *Mother* is the name of an individual in the sentence *I went to the theater with Mother.* It is a common noun in the sentence *I went to the theater with my mother.* In the first the word *mother* stands for an individual name; in the second it represents one of all the mothers in the world, the one that belongs to me. In the same way *school* is a common noun, but when you write *I go to Central High School*, it becomes part of a proper name. Again *senator* is a common noun, but when a part of the title of *Senator Thomas* it is a proper noun. The word *president* when it refers to the President of the United States is considered a proper noun. We should write *The President vetoed the bill*, but *Mr. Brown is the president of the bank.* Again sections of the country as the *East* or the *West* are the names of definite places, but the directions are merely common nouns. *We traveled east to Kansas.*

ASSIGNMENT 14

Write original sentences in which you use the following words as common nouns and again as proper nouns.

mountain	king	mayor	north
street	city	hotel	battle
aunt	war	river	society

Pronouns. Often instead of repeating a noun, as *boy* or *Richard*, we substitute a word like *he* or *him* for the noun. Instead of saying *Ruth wants Ruth's music book*, we say *Ruth wants her music book.* Such a word as *he* or *her*, since it is used for a noun, is called *pronoun* from the Latin words *pro*, meaning ***for***, and *noun*, meaning *name.* A pronoun is a word used for a noun.

ASSIGNMENT 15

a. Here is a list of pronouns. Place beside each a noun which might be substituted for it. A pronoun like *us* will call for two names, your own and your companion's.

I	it	them	their	its
her	you	mine	she	we
yours	our	his	they	hers

b. Write eight original sentences using the indefinite pronouns, *every one*, *any one*, *one*, *some one*, *nobody*, *everybody*, *somebody*, *none*.

ASSIGNMENT 16

a. Turn back to Assignment 5. Make two lists, one of the nouns and one of the pronouns from the sentences in this exercise.

b. Now in your list underline every noun or pronoun that is used as the subject of the sentence in which it is found.

Verbs. When we were studying the simple subject and the predicate verb, we found that the predicate verb always asserts. Any asserting word is called a *verb*. If the predicate verb is a group of words, we call it a *verb phrase*. *Came* is a verb; *was coming* or *had come* is a verb phrase.

Some verbs express action; some merely indicate state or condition. *Flew*, *played*, *hit*, *plunged*, and *wrote* express action, while *was*, *is*, *has been*, or *became* indicate state or condition.

Certain verbs are helping or auxiliary verbs in verb phrases. Some of the most commonly used auxiliary verbs are *is*, *was*, *been*, *shall*, *should*, *will*, *would*, *has*, *have*, *had*, *may*, *might*, *do*, *did*, *can*, *must*.

ASSIGNMENT 17

Make twelve sentences, using the verbs or verb phrases below as predicates.

sank	heard
shouted	succeeded
was going	has been trying
are being received	must have known
blamed	would have sailed
had decided	are blowing

ASSIGNMENT 18

Find a paragraph in a newspaper or a magazine. If you do not wish to cut it out, copy it neatly. Underline all the verbs and verb phrases that you find in it.

Modifiers: adverbs. Notice how different in meaning these sentences are through the effect of one word in each.

Ralph walked *haltingly*.	The boat sailed *smoothly*.
Ralph walked *rapidly*.	The boat *never* sailed.
Ralph walked *home*.	The boat sailed *yesterday*.

The words *haltingly*, *rapidly*, *smoothly* tell *how* something was done. The words *never* and *yesterday* tell *when* something was done. *Home* tells *where* Ralph walked. Words that change or modify the meaning of verbs by telling *how*, *when*, or *where* are called *adverbs*.

ASSIGNMENT 19

Make a list of the adverbs in the following sentences. After each adverb place in parentheses the word *how*, *when*, or *where*, according to what the adverb tells.

1. Martha always says plainly what she thinks.
2. Before he heard the news he had definitely planned to go home.
3. Henry fell down as his companion rushed forward.
4. The boys rose cautiously and walked quietly out.
5. The bell clanged loudly and the flames shot higher.
6. Stand firmly on your feet and speak clearly and distinctly.
7. Their friends always remembered their birthdays pleasantly.
8. Again her mother gave her the directions exactly and definitely.
9. Suddenly the automobile swerved sharply and then plunged on.
10. We went early, but we were hardly seated before the room was completely filled.
11. Her brother suddenly remembered an appointment that he had previously entirely forgotten.
12. He had traveled far, had read widely, and had thought deeply; yet there he lived hermit-like and alone.

Sometimes adverbs modify words other than verbs, but they usually tell the manner in which something happened (how), the time when it happened (when), or the place in which it happened (where). In the sentence *She worked very late*, both *very* and *late* are adverbs. *Late* tells when she worked and therefore modifies the verb *worked*, while *very* tells how late and modifies the adverb *late*.

ASSIGNMENT 20

Write two sentences for each of the following words. In each of the sentences let one of these adverbs modify another adverb.

very	more
so	less

Other modifiers: adjectives. Nouns as well as verbs are limited or described. Notice the words that change the meaning of these sentences.

We have books.
We have *two* books.
We have *no* books.
We have *two interesting* books.
We have *several little red* books.

You will see that words like *two*, *no*, and *several* limit the noun *books*, while the words *interesting*, *little*, and *red* describe the books. Any word that limits or describes a noun is called an adjective.[1]

ASSIGNMENT 21

Write the following sentences. Underline all the adjectives.

1. A long journey over hot and dusty roads made us long for the cool shade of the old house.
2. He hummed a queer tune as he buried his bare brown toes in the deep sand.
3. Many beautiful old gardens are hidden behind the high walls of the narrow French street.
4. Two women, one fat and the other slim, sat on straw-bottomed chairs, knitting black wool.

[1] *The* and *a* or *an*, though given the special name of *articles*, are really adjectives, because they limit the nouns that they refer to.

5. The boy, disappointed and angry, watched the excursion train start.

6. We thought of several instances of similar mistaken ideas.

7. The good old pony plodded along, brushing the busy flies with his meager tail.

8. A tall girl with a freckled face and towsled red hair above her lank gingham dress leaned against the rickety fence.

9. As the low sun sank behind the darkening blue of the hills, we thought of our boyish adventures in that familiar country.

10. This was no life for a gallant captain of the famous days of the clipper ships.

ASSIGNMENT 22

Make sentences of your own, using as adjectives the words below. Use the adjectives under 1 in one sentence, those under 2 in another, and so on. For instance, the words *many*, *gay*, *red*, *old*, *rambling* might make the sentence *Many gay red roses covered the rambling old walls.*

Be sure that you do not use any of the words in 3 nor the first word in 4 as verbs. They are adjectives when they describe nouns, as *a contented child* or *an exhausting tramp;* they are verbs when they assert: *The toy contented the child* or *That work is exhausting us.* We may say *A groping hand reached for the rope*, and *groping* is an adjective. We may say *He is groping for the rope*, and *groping* is a part of the verb phrase *is groping.* Remember that all words must be named according to their use in the sentence. The same word may be a verb in one sentence, a noun or an adjective, perhaps, in another. Make the words in this exercise tell something about nouns, and you may be sure that they are adjectives.

1. mischievous, little, torn, tattered
2. quick, alert
3. exhausting, hungry, tired, satisfied
4. contented, peaceful, happy
5. adventurous, cold, stormy, perilous
6. French, Italian, brave
7. romantic, medieval, knightly
8. soaring, distant, blue
9. arctic, daring
10. strong, manly, honest

Adverbs and adjectives reviewed. Are you sure that you can always distinguish adjectives from adverbs? Adverbs, as you remember, modify verbs and other adverbs. They may also modify adjectives. Notice the sentence *A very old man stood nearby*. *Very* modifies the adjective *old*. In the sentence *A very old man came forward rather hesitatingly and stood nearby*, we have five adverbs.

1. *Very* modifies the adjective *old*.
2. *Forward* modifies the verb *came*.
3. *Hesitatingly* modifies the verb *came*.
4. *Rather* modifies the adverb *hesitatingly*.
5. *Nearby* modifies the verb *stood*.

A |1| man came |2| and stood |3|.

Adverbs may modify verbs, adjectives, or other adverbs. Adjectives, on the other hand, modify only nouns or pronouns. If we say *Every boy was there*, *every* modifies the noun *boy* and tells the number. If we say *Every one was there*, *every* modifies the pronoun *one*. Of course the single words *everybody* or *anybody*, although they are made up of a pronoun and an adjective, are pronouns. Again in *a strong engine* or *a green dress*, *strong* and *green* describe the nouns they modify. If the pronoun *one* were substituted for the noun, the adjectives would describe pronouns. Adjectives either limit or describe nouns or pronouns.

ASSIGNMENT 23

Select the adverbs and the adjectives in the following sentences. Divide your paper into two columns. In one, place the adverbs, putting in parentheses beside each, the word that it modifies, verb, adverb, or adjective. In the second column,

place the adjectives, putting in parentheses beside each the noun or pronoun that it modifies.

Remember that pronouns in their possessive form are still pronouns. In *his book*, *their vacation*, *our houses*, *his*, *their*, and *our* are all possessive pronouns.

Finally, do not be misled by two adjectives modifying the same noun. In the expression *both the boys*, *both* and *the* modify *boys*. We might say *both boys* or *the boys*. In such an expression *both* and *the* are adjectives modifying the one noun. This is not true in an expression like *very poor crops*. *Very crops* could not make sense as *poor crops* could. *Very* modifies the adjective *poor*, tells how poor, and so is an adverb.

1. She leaned far out of the open window.
2. James has worked industriously and given efficient help in all our plays.
3. Margaret found all the new problems extremely difficult, but solved them correctly.
4. We went early to see if the completed returns from the election were in.
5. She read rapidly, yet clearly, with very distinct enunciation and intelligent expression.
6. Within ten minutes of the last gong most of the passengers of the little boat sauntered aboard in a leisurely manner.
7. Often in a panic of that sort one person stands out, calm, resolute, resourceful.
8. Wherever he went, he found precisely the same difficulty.
9. No one knows how far those hardy Vikings sailed in their high-prowed ships.
10. Recently, even within the last decade, great progress has been made in the art of flying.

Modifying phrases, adjective and adverbial. Often instead of single adjectives or adverbs a group of words together modify a noun or a verb. Notice how these nouns and verbs are modified.

boy *on third base*	drove *to the left* (where)
house *beside the park*	played *until three* (when)
girl *with a blue dress*	came *in great haste* (how)

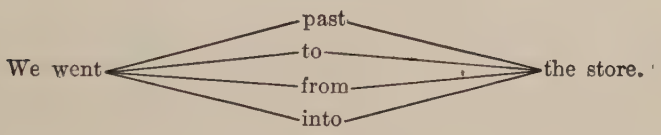
A group of words used together as one word, if it modifies a noun, is called an adjective phrase. If it modifies a verb, adjective, or other adverb it is called an adverbial phrase.

ASSIGNMENT 24

Write sentences using the following phrases. After each sentence write either the abbreviation *adj.* for adjective or *adv.* for adverbial according as you have used the phrase to modify a noun or a verb, adverb or adjective.

into the room	for the party
on the battlefield	by an ingenious device
at your earliest convenience	on the ground
at the end	in the afternoon
with great accuracy	in great abundance
of the house	with all speed

Relation words: prepositions. At the beginning of each phrase in the preceding assignment you may have noticed a small word that showed the relation between the noun that follows it and the noun or pronoun, verb or adverb that the phrase modified. These are very important. Notice what they do in a sentence. These relation words have a name that shows their use: *pre = before + position, preposition.* Prepositions are words placed before others to show position or relation.



ASSIGNMENT 25

In the following sentences underline the phrases and doubly underline the prepositions that introduce them.

1. We called to the children on the playground.
2. Between the hills ran a brook with tall trees on both banks.
3. At the end of the play every one applauded.
4. We went over the hill into the center of the village.
5. At eight o'clock in the evening we heard the bell in the tower.

6. Every one except us was in his seat before nine o'clock.
7. The airplane flew over our heads as we stood on the corner.
8. Along the coast below the village the waves beat thunderously upon the rocks.
9. In two places on the margin of the paper the teacher had written in red ink the word "Good."
10. By his side stood a tall boy in khaki with a fishing rod in his hand.
11. The girl in the next seat wrote the answers in a neat hand on a slip of paper.
12. The road to the mountains led to the right through a dense forest of pines and hemlocks.

ASSIGNMENT 26

Write the following sentences, inserting the proper preposition wherever a blank appears in the text. Underline each phrase and write *adj.* or *adv.* above it to show whether it is an adjective or an adverbial phrase.

1. We looked ____ the basket.
2. The book ____ the shelf belongs ____ Mary.
3. Many ____ her friends ____ the school went ____ her.
4. The boys ____ the team gave the coach a vote ____ thanks.
5. ____ the edge ____ the forest stands a little schoolhouse ____ red brick.
6. Most ____ the produce ____ his cart came ____ his own farm.
7.[1] Everybody ____ us admired the tricks ____ the magician and wondered ____ them.
8. ____ the entrance ____ the harbor ____ New York stands the Statue of Liberty.
9. It was given ____ this country ____ France.
10. The discovery ____ Columbus ____ a new world ____ 1492 changed every one's idea ____ the earth.

Relation words: conjunctions. A very useful word, but one that is seldom noticed, is the word *and*. It serves

[1] *Except* and *but* are prepositions when used in this way.

merely to tie together certain ideas. In the sentence *The desk and the chair were new, and* links *desk* and *chair*. In *The desk was new, but the chair was not, but* links two opposite ideas. Words that serve merely to join other words or parts of sentences are called from their use *conjunctions* or *joining together* words. Some of the words commonly used as conjunctions are *and, but, for, since, although, unless, until, as though, if, because, or, either . . . or, neither . . . nor, as . . . as.*

ASSIGNMENT 27

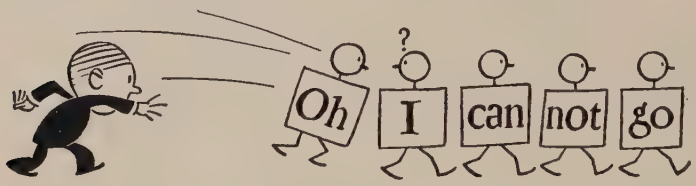
From the list of words used as conjunctions given above choose ten. Make ten sentences, using one of these in each sentence. Do not use the same conjunction twice.

ASSIGNMENT 28

In the following sentences the conjunction has been omitted. Write the sentence. Insert the word that seems best to fit the meaning of the sentence.

1. My brother ____ sister are both here.
2. My brother looks ____ he would like to play.
3. Jane enjoys tennis ____ she doesn't play well.
4. She plays ____ well ____ I.
5. My little sister ought not to go ____ the trip is too long.
6. We reached school on time ____ we started a little later than usual.
7. Neither my father ____ my mother can attend the meeting.
8. He will not be elected ____ he is more popular than I think him.
9. That is the song of a thrush ____ I am mistaken.
10. She makes candy exactly ____ my sister does.
11. We saw the President ____ we did not meet him.
12. Jack did hear the news ____ he was gone when I came.
13. ____ he would study, he might succeed.
14. They ran ____ ____ in danger of their lives.
15. This book is more interesting ____ the one you have been reading.

Interjections. Sometimes in an exclamation we use a word that has no connection with the rest of the sentence. For instance, in the sentence *Oh, I can not go, I* is the sub-



ject, *can go* the predicate, and *not* the adverb modifying the verb phrase, but *Oh* stands by itself. It is thrown into the sentence merely to show the feeling of the speaker. Such a word is called an *interjection*, which means in Latin something *thrown into*. Words often used as interjections are *ah*, *alas*, *indeed*, *hark*, *whew*, *oh*, and *O*.

ASSIGNMENT 29

We have now learned the eight different kinds of words of which all sentences are made. They are called the eight parts of speech. Without looking back to review, see if you can finish the following definitions.

1. A verb is a word that ____.
2. A noun is a word that ____.
3. A pronoun is a word used as ____.
4. An adverb is a word that tells ____ and modifies ____.
5. An adjective is a word that modifies ____.
6. A preposition is a word that ____. It usually introduces ____.
7. A conjunction is a word that ____.
8. An interjection is a word that ____.

ASSIGNMENT 30

Here is a test of your knowledge, and of your ingenuity too. Write a sentence that contains all of the eight parts of speech. Number the words in this sentence according to the numbers in the preceding assignment. Above any noun, then, in your sentence, you will place the figure 2, above any verb the figure 1 and so on.

ASSIGNMENT 31

Now see if you can name surely all the words in ordinary sentences. Divide your paper neatly into eight columns. Place the name of one of the parts of speech at the head of each column, or if you prefer, retain the numbers used in Assignment 29. Into the proper columns put the words in the following sentences.

1. No one could foresee the result of the game.
2. Oh, how hot it was, and how hungry we became as we trudged wearily on!
3. Curious crowds thronged the exhibition rooms and eagerly questioned the speakers.
4. Well, John, where did you find that dog?
5. On the topmost shelf of the cupboard you will find the candy Louise made this afternoon.
6. If he knew where the treasure was buried, this pirate king never told.
7. We went into the unfinished building, but hurried out, for the flooring was unsafe.
8. Beside the road stood an old sycamore, towering grandly above the scrub oaks and underbrush.
9. Farther out the ships were straining at anchor in the heavy wind.
10. Without help one could not have discovered the hidden passage that led windingly to a secret door beyond the moat.

2. Phrases and Clauses Used as Parts of Speech

Phrases used as parts of speech. We have already found that prepositions often introduce groups of words that make a unit of speech in themselves. Phrases may be described as groups of words that do not contain a subject and predicate and that are used together as one part of speech. A phrase may be used as an adjective, as an adverb, sometimes as a noun. In our study of verbs we have found verb phrases.

ASSIGNMENT 32

Write in a list the phrases introduced by prepositions that you find in Assignment 31. Place in parentheses the abbreviation *adj.* or *adv.* according as the phrase is used as an adjective or an adverb in the sentence where it appears.

Clauses used as parts of speech. Very often sentences contain groups of words, other than phrases, used as modifiers. In the sentence *The boy who was pitcher on their team has moved away*, the noun *boy* is modified by *who was pitcher*. This group of words, unlike a phrase, has a subject *who* and a predicate *was*. You see that this group of words is quite different in structure from the phrase *on their team*, which modifies the word *pitcher* in the same sentence. A group of words that contains a subject and a predicate is called a *clause*. Can you distinguish between phrases and clauses? Remember that clauses always have both subject and predicate. Very often a relative pronoun like *who*, *which*, or *that* makes the subject of a clause. Often the clause is introduced by a conjunction such as *although*, *since*, *as*, *if*. Sometimes it is introduced by an adverb such as *when* or *while*. You may find a part of a verb in a phrase, but do not be misled into thinking it a clause. A phrase may begin with a part of a verb, as in the phrase *seeing the danger*, but it has no complete verb and no subject. That is the chief distinction — a clause has a subject and a predicate, but a phrase has not.

ASSIGNMENT 33

Write the following sentences. Underline the phrases once, the clauses twice. Put parentheses about the word that is modified by a phrase or by a clause.

1. While we waited, the train sped on without us.
2. The task, which was a difficult one, was finished in good season.
3. As soon as she saw us, she shouted to the guide.
4. If you enjoy stories of the sea, read *The Mutineers* and *The Dark Frigate*.
5. In the fall, when the harvest was in, our forefathers held a feast of thanksgiving.

6. They gave thanks for the crops that made possible their existence for another year.

7. This festival, which we call Thanksgiving, is now the occasion for family reunions.

8. From behind the playground, which was separated from the street by a high wall, one heard the roar of the city's traffic.

9. During the summer children who would otherwise have only the dangerous streets to play in are assembled in play schools.

10. Although they are called play schools, children learn in them many useful handicrafts.

Clauses used as nouns. Clauses are not always used as adverbs or as adjectives. Sometimes they may be used as nouns. Notice that a clause may be substituted for a noun in the following sentences:

She stated a *fact.*
She stated *that she had attended school.*

He believed *something.*
He believed *that his invention would succeed.*

Something was evident.
That we were ready was evident.

They asked a *question.*
They asked *what they might do next.*

ASSIGNMENT 34

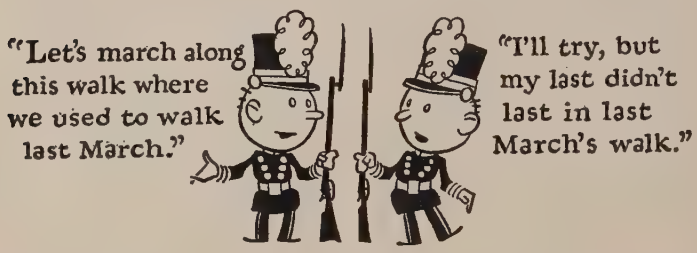
Write twelve sentences, using one of the following clauses in each. Underline the clauses. If the clause is used as a noun in your sentence, put the letter *n* above it; if it is used as an adverb or as an adjective, place the abbreviation *adv.* or *adj.* above it.

where we were going
how far the next village is
that the sun is shining
whom we should invite
what the population of this town is
when the vacation came
as soon as the signal is given
while we were watching the parade
who had helped us find our way
when the train came in
where you will find bargains
who is the best player

ASSIGNMENT 35

Answer the following questions either orally or in writing:

1. How can one determine to what part of speech a given word belongs?
2. Suppose the word *walk* or *march* were given to you, but



not in a sentence. What difficulty should you find in telling to what part of speech the word belonged?

3. How many parts of speech are there? Name them.
4. Which of these are necessary parts of every true sentence?
5. Which of these are often used to link parts of a sentence? Which to introduce clauses or phrases?
6. What is the distinguishing difference between a clause and a phrase? Illustrate.
7. What two parts of speech may be used as modifiers? Explain the difference in the use of the two.
8. Explain the difference between proper nouns and common nouns. What rule of capitalization applies to these nouns?
9. Clauses may play the part of what different parts of speech in sentences?
10. What uses have phrases in sentences?

3. The Relation of Parts in Sentences

Now that we have some knowledge of words as separate units of speech, we can see how they work together in sentences. Already you have found that a noun or pronoun used as subject and a predicate verb form the underlying base of every sentence. Usually, however, another word or

group of words is needed to complete the predicate. We say *Martin hit the ball*, and we see that *Martin* is the simple subject and *hit* the predicate verb. But if we do not add *the ball*, our sentence *Martin hit* seems incomplete. The word *ball* becomes the "completer" or complement of the predicate *hit*.

The parts of the complete predicate: the object. The words that complete predicates and form what are called the complements of sentences may be of different kinds. We may, as in the sentence *Martin hit the ball*, have the complement receive the action as the ball receives the hitting. In such we say that the noun or pronoun that forms the complement is the *object* of the verb. Although it may not always actually receive action, the object is the word toward which a verb points. In the sentence *I know the answer*, the verb *know* points toward *answer*, although *answer* receives no action. The verb seems to act upon or hit that word. *Answer* is, therefore, the object of the verb *know*. We may represent it in this way:

I know ——→ the answer.

ASSIGNMENT 36

See if you can find the object of the verb in each of the following sentences. Write the sentences. Diagram each by placing a vertical line between the subject and the predicate in this way:

Mother | saw —→ John.

Underline the object of the verb and make a neat arrow point toward it. Questions will, of course, have to be put into the form of statements.

1. We heard her.
2. Edward bought oranges.
3. Do you like candy?
4. She accepted our invitation.
5. I admire her courage.
6. They refused our offer.

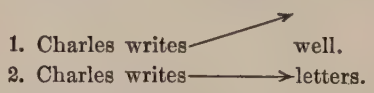
7. Did you call me?
8. Mr. White sold his car.
9. Do they play tennis?
10. We suggested a walk.
11. I need help.
12. She has read the book.
13. The town built a new schoolhouse.
14. Janet draws pictures.
15. Has Oliver found the road?

ASSIGNMENT 37

Write fifteen short sentences using the following verbs with objects.

writes	took	planted
called	learned	likes
ate	caught	recited
cuts	dropped	made
heard	helps	mended

The predicate modifier. In the sentence *Charles sharpened his pencil*, we recognize *pencil* as the object of *sharpened* because it receives Charles's action of sharpening. When we have a sentence like *Charles writes well*, we find that *well* is not an object of the verb *writes*. The verb does not point toward *well* nor does it convey any action to this word. *Well* simply tells how Charles writes. We recognize it, then, as an adverb modifying the verb *writes*. We may represent the relation by diagram in this way:



In 1 the arrow flies, hitting nothing. In 2 the arrow hits the object *letters*.

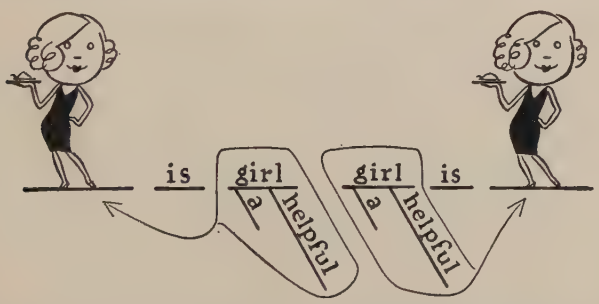
ASSIGNMENT 38

In some of the following sentences the verb is followed by a direct object, in some by a predicate modifier. Write the sentences, omitting all words except the subject, verb, and object or predicate modifier. If the verb points toward an object, let an arrow represent that relation. If not, let it fly free as in

sentence 1 above. Beside each predicate modifier place in parentheses the word *how*, *when*, or *where*, indicating what the modifier tells about the verb.

1. The cat walked stealthily.
2. He broke the mainspring of his watch.
3. She talked entertainingly.
4. They gathered their apples.
5. No one heard the noise.
6. We felt the jolt.
7. Margaret walks slowly.
8. Her mother speaks quietly.
9. She likes horseback riding.
10. We answered quickly.
11. She gave a party.
12. Jack listened intently.
13. The danger increased momentarily.
14. The two girls sat there.
15. We knew no one there.
16. Mary knows her lesson.
17. Do you enjoy reading?
18. We went gladly.
19. John went home.
20. He saw his two friends waiting.

Subject modifiers in the predicate and predicate nouns. Sometimes, as in the sentence *Mary is helpful*, *helpful* modi-



fies *Mary*, and *is* merely forms a link between the subject and its modifier. Again we may have a sentence such as

Mary is a helpful girl. Here *girl* stands for *Mary* and might be substituted for it, as *A helpful girl is Mary.* Very often verbs like *is*, *was*, *am*, *seem*, *feel*, and *look*, verbs that express condition or state of being, merely act as links between the subject and a modifier of the subject or a word that stands for the subject. The noun that follows a verb of being and merely gives another name to the subject is called a predicate noun. Since the verb acts as a link, we may diagram it in this way:

Mr. Brown is our neighbor.

ASSIGNMENT 39

The following sentences contain direct objects, predicate modifiers of the subject, predicate modifiers of the verb, and predicate nouns. Omit words that may be used to modify the object of the verb or the predicate noun, and diagram the sentences as they are diagramed in the illustrations below.

We met my → aunt. (The arrow-hits sentence.)

The bird flew ↗ swiftly. (The arrow-flies sentence.)

Jack is an athlete. (The linking-noun sentence.)

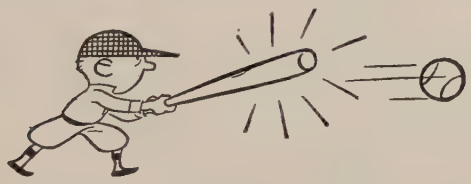
The oranges taste sweet. (adj.) (The linking-modifier sentence.)

1. Philip is an adventurous boy.
2. We found a path.
3. Is Catherine your cousin?
4. No one envies him.
5. Mother enjoyed the concert.
6. The children broke their swing.
7. The old garden seemed an enchanted spot.
8. Lincoln was a truly great man.
9. I bought a melon yesterday.
10. My sister has a new hat.
11. Are you a good skater?
12. The children like this playground.
13. The ball hit the bat squarely.
14. This place was once a busy harbor.

15. Alice told the story well.
16. They were our friends.
17. We asked their help.
18. This child is his brother.
19. The trip was a delightful experience.
20. He grasped the rope firmly.
21. No one saw the danger.
22. We helped her willingly.
23. Everybody understood the situation.
24. They are our guests.
25. A compromise seemed the best plan.

Verbs that carry action to some other word are called transitive verbs. This name simply means *carrying across*, for such verbs carry action to their objects. The verbs in the sentences below are all transitive:

He *hit* the ball.



He hit the ball.

We *saw* our mistake.
Nobody *answered* the call.
Sarah *has wiped* the dishes.
Were you *mending* the glove?

Verbs that are not transitive are said to be intransitive. They may be completed by a predicate noun, predicate adjective, or adverbial modifier, as in the sentences below:

That girl *is* my friend. (*Predicate noun.*)
The child *looks* happy. (*Predicate adjective.*)
We *walked* rapidly. (*Adverb.*)
She *called* last evening. (*Adverbial phrase.*)

As you see, intransitive verbs may always be represented by the arrow flying or by the link as diagramed above.

ASSIGNMENT 40

Use each of the following intransitive verbs in a sentence. Let a noun used as a predicate noun complete each.

was	may have been
were	ought to have been
is	must have been
has been	could (or could not) be
are	will be

The indirect object. Sometimes two nouns or pronouns are used in different ways after a verb. We may say *We told them the truth. Truth* is the direct object of *told*, for it answers the question, What did you tell? The word *them*, however, really means *to them. We told the truth to them.* A noun or pronoun that follows the verb and might have *to* or *for* placed before it is called an *indirect object.*

ASSIGNMENT 41

In the following sentences underline once the direct object, twice the indirect object.

1. She told us a story.
2. We lent them our skates.
3. Mary showed her the way.
4. He gave his father his report card.
5. The girls gave their mother a holiday.
6. We asked her many questions.
7. Please give the dog a bone.
8. The usher found me a seat.
9. Have you told her the answer?
10. The architect planned him a house.
11. The scientist showed us his telescope.
12. Have you sent her the pictures?
13. Did you give Louise some candy?
14. His associates brought him the report.
15. His father has given him a bicycle.

ASSIGNMENT 42

Write two sentences for each of the following words. In one sentence let the word be the object of the verb, or the direct object as it is called; in the second sentence let the same word

be the indirect object. For the word *him* we might write first *We heard him*, and second *We gave him the directions*.

our friends	her
them	their sisters
my mother	the child
us	me

Summary. We have found that words in the predicate have different relations to the simple subject and to the predicate verb. In general they may be the following:

1. Receivers of the action or the direction of a verb (direct objects).
2. Receivers of the object (*indirect objects*).
3. Modifiers of the subject (*predicate adjectives*).
4. Modifiers of the predicate (*adverbs*).
5. Words that stand for the subject (*predicate nouns*).

Since predicate nouns and predicate adjectives are concerned with the subject, we may call them subjective complements. The direct object is called the object complement. Indirect objects and adverbs are not really complements.

ASSIGNMENT 43

Here is a review to test your ability to name the parts of a predicate. Use the abbreviations for the names given in parentheses above, *p. n.* for predicate noun, *d. o.* for direct object, and so on. Write the following sentences placing the correct abbreviations above all italicized words.

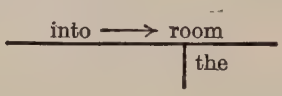
1. She found her lost *keys*.
2. Mary sent *her* a *present*.
3. The scenery is *beautiful*.
4. We saw *mountains* in the distance.
5. John Burroughs was a famous *naturalist*.
6. That grain grows very *tall*.
7. The children played *games*.
8. Coolidge became *president* in 1923.
9. Basketball is a vigorous *game*.
10. That plain was once a *lake*.
11. It looks *fertile*.
12. His work has been *successful*.

13. She is a noted *traveler*.
14. Her lectures are *interesting* and *instructive*.
15. We watched the *game*.
16. Every one gave him a *vote* of thanks.
17. Have you read Fabre's *book* about bees?
18. It shows very keen *observation*.
19. We heard the *chimes distinctly*.
20. Afterwards he read *them stories*.

Relationships within phrases. The phrase, as we saw, is often introduced by a preposition, as *in our garden*, *before the start*, *under our feet*. The preposition holds the noun that follows it in somewhat the same relationship as a verb holds its object. We say that the noun is the object of the preposition. Thus *garden* is the object of *in*, *start* is the object of *before*, *feet* is the object of *under*.

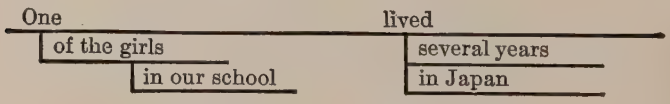
ASSIGNMENT 44

Write the phrases in Assignment 25, showing the relationship in this way:

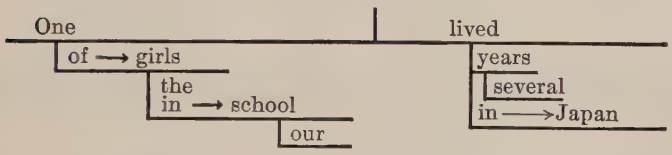


The arrow between *into* and *room* will indicate that *room* is the object. *The* placed under *room* indicates that *the* is a modifier of *room*.

Showing relationships by diagrams. We have seen the close relationship between parts of the predicate. We know, too, that the other half of the sentence, the subject with its modifying word, phrase, or clause, is closely linked to the predicate. These relationships can be shown very easily by diagrams. If we have the sentence, *One of the girls in our school lived several years in Japan*, we may indicate relations by a diagram thus:



As you see at once, *one* is the simple subject, *lived* the predicate verb. *Of the girls* is a phrase limiting *one* to *girls*. *In our school* limits the word *girls* to those *in our school*. Both the phrases *several years* and *in Japan* modify the verb *lived*. We have then in this sentence two adjective phrases, one modifying a pronoun and one modifying a noun. We have also two adverbial phrases, one telling *how long*, the other telling *where*, the girl lived. Each modifier is placed under the word it modifies. This may now be made complete by showing relationships within the phrases.

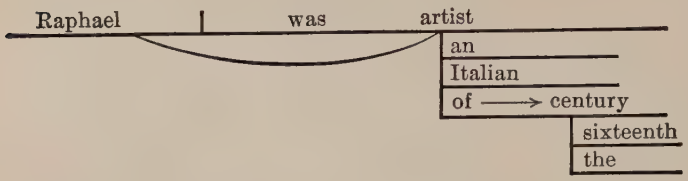


Now we will try diagraming other relationships. Let us take the sentence *My sister wrote me a letter last week*, and show the direct object and the indirect object.

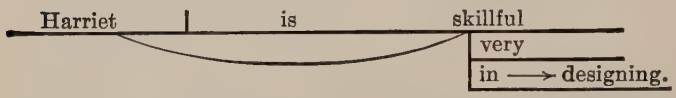
The possessive pronoun *my*, since it limits *sister* as an adjective might, is placed below. *Letter*, the direct object of *wrote*, is placed on the same line with the arrow hitting it. *Me*, the indirect object and receiver of the object *letter*, is placed after the object with a horizontal line connecting it. The adverbial phrase, *last week*, should, of course, be properly written under the verb.

If we have a sentence containing subjective complements, we may indicate the relationship by a curved line pointing back to the subject. Note these sentences:

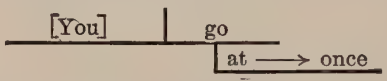
Raphael was an Italian artist of the sixteenth century.



Harriet is very skillful in designing.



If we have a command, as *Go at once*, we shall place the subject that is understood in brackets, and diagram as usual.



ASSIGNMENT 45

Diagram the following sentences:

1. We found the apples under the trees.
2. Mildred lent me her new briefcase.
3. Find the mistake in your answer.
4. I like the picture above the fireplace.
5. The Bay of Naples is noted for its beauty.
6. Several friends asked our advice about the trip.
7. No one knew exactly the way.
8. Many interesting new magazines lay on the table in the library.
9. Our neighbor in the village was once a sea captain.
10. He had brought back from his voyages many beautiful pieces of Chinese lacquer work.

4. Kinds of Sentences: Simple, Compound, Complex

Kinds of sentences: the simple sentence distinguished from the compound. So far we have diagramed sentences that consist of one simple subject and one simple predicate.

As we should expect, such sentences are called simple sentences. But there are simple sentences that are more complicated. How many subjects and how many predicates are there in the sentence below?

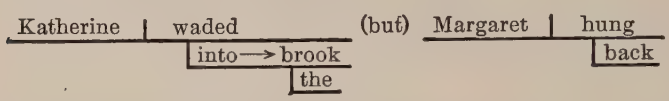
Margaret and Katherine waded out and brought the boat to shore.

In such a sentence we may place the connectives like *and* in parentheses and diagram the sentence in this way:

Such sentences have double subject and double predicate, but the words *waded* and *brought* apply equally to *Margaret* and to *Katherine*. Thus the sentence makes a single assertion. Any sentence that makes one assertion is called a simple sentence. A simple sentence may have two or more subjects or two or more predicates, but any one of the subjects must apply to any one of the predicates and any one of the predicates must apply to any one of the subjects. In other words, all the subjects must be tied together into one bundle. In this sentence the one word *girls* would

stand for the double subject. In the same way the predicates must be capable of being tied into another bundle. Here *rescued the boat* might represent the predicate bundle. The sentence might then be simplified into the very simple

statement: *The girls rescued the boat.* Now notice how very different in structure this sentence is: *Katherine waded into the brook, but Margaret hung back.*



Here our subjects do not act together as one word. If *but* were omitted, we might have two separate sentences. These parts that might make sentences are called independent clauses. A sentence that contains two or more independent clauses is called a compound sentence. The word that links two clauses of equal importance is called a coördinating conjunction.

ASSIGNMENT 46

Now see if you can distinguish simple sentences, even when they have compound parts, from genuine compound sentences. Do not be confused by sentences having compound predicates, as *The dog rose and barked.* Here the dog did two things, but we have not two separate complete assertions, for the same subject applies to both verbs. Remember that the compound sentence must make two complete assertions.

Diagram the sentences below. Print the letter *S* neatly before each simple sentence, the letter *C* before each compound sentence.

1. The house and the yard were neat and well-kept.
2. A little girl ran out and we asked her name.
3. Hurry and bring your camera with you.
4. The lost child played contentedly, but his mother searched for him wildly.
5. A naturalist and explorer often travels and studies in remote parts of the world.
6. William Beebe has recently explored the Sargasso Sea and has written an account of his discoveries.
7. This sea was a region of dread to medieval sailors, but naturalists find opportunities for fascinating study there.
8. All sorts of strange creatures live and multiply in this meadow of seaweed.

9. Tortoises are probably the oldest living beings in the world, for some of them may have lived five hundred years.

10. The giant tortoise in the New York Zoölogical Park lives on raw fruits and can eat one hundred bananas a day.

11. Lizards have little sense of hearing, and the sound of a gun may not waken them.

12. They can see very acutely, and will detect objects at considerable distance.

ASSIGNMENT 47

Write and diagram five compound sentences of your own. In each sentence use one of the coördinating conjunctions given below, but do not use the same one twice.

or	yet
but	for

and

The complex sentence. In the compound sentence *Mary went, but we stayed*, obviously *Mary went* makes one assertion, and *we stayed* makes another. One assertion is as important as the other. The conjunction *and* merely links them together. If, however, we say *If Mary stays, we shall go*, *If Mary stays* does not make an assertion. It is not an independent clause like *Mary went.* In the same way,

Mary went,
but we stayed.

If Mary stays,
we shall go.

Mary went,
although we stayed.

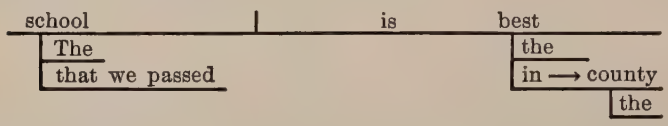
in the sentence *Mary went although we stayed, although we stayed* is not an independent clause. Clauses that cannot stand alone are said to be of a lower order or subordinate. Sentences that contain one independent clause and one or more subordinate clauses are called complex sentences.

ASSIGNMENT 48

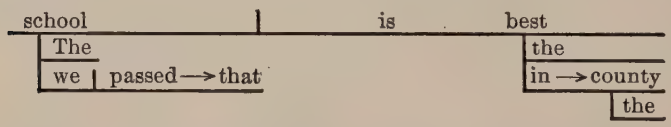
Make ten original complex sentences. Use in each one of the subordinate clauses listed below.

when she spoke	where we were going
what we meant	how far she had traveled
if she chooses	which we liked best
as soon as I could	whom they invited
who helped us	that I corrected

The relation of the subordinate clause. By diagraming complex sentences we shall see that the subordinate clause has a definite relation to the independent clause in complex sentences. Suppose we diagram the sentence, *The school that we passed is the best in the county.*

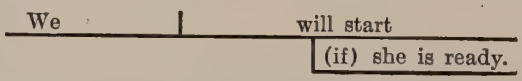


The subordinate clause *that we passed* appears as a modifier of *school*. It points out what school. If we further diagram the subordinate clause, we shall have this:



The connecting word *that*, which is itself a pronoun standing for the noun *school*, is the direct object of the verb *passed*. It answers the question *What did you pass?*

Not all subordinate clauses are adjective modifiers. Notice this sentence: *We will start if she is ready.*



In this sentence the subordinate clause *if she is ready* tells upon what condition we will start. Since it does modify

the verb in this way, it must be an adverbial modifier. Notice too the relation of the parts of the subordinate clause itself.

The subordinate clause may have still other relationships. Notice the sentence below:

Here the clause tells what we knew and is, therefore, the direct object of the verb *knew*.

Still a third relation is illustrated in the sentence *This dress is what I wanted.*

Here *what I wanted* stands in place of the subject *dress* and is plainly a subjective complement. Within the subordinate clause, *what* is the object of *wanted.*

One form of subordinate clause may perplex you. It is illustrated by the sentence *She is taller than I.* Notice the diagram.

When the verb *am* is supplied, one readily sees the clause.

ASSIGNMENT 49

Can you recognize these types of sentences and diagram them correctly? Write the sentences called for below; then diagram them.

1. A sentence containing an adverbial clause.
2. A sentence containing an adjective clause.
3. A sentence containing a noun clause used as a complement.
4. A sentence containing a noun clause used as the subject.
5. A sentence containing a clause beginning with *than.* This may or may not have the verb understood.

Words that introduce subordinate clauses. Pronouns that are used to introduce adjective clauses are called *relative pronouns*. The adverbs used to introduce adjective clauses are called *relative adverbs*. Other words, like *although* and *since*, are likely to be merely *subordinating conjunctions*.

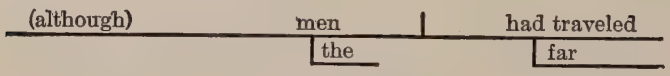
When two or more words are used together as one word to introduce a subordinate clause, the introductory phrase is considered as one word. Thus *as if*, *as soon as*, *even if*, *provided that*, and *as though* may be considered as subordinating conjunctions.

ASSIGNMENT 50

What is the distinctive name that may be applied to each of the subordinating words in Assignment 49? Write the word or phrase with its name beside it, as *whose* = *a relative pronoun*.

ASSIGNMENT 51

Diagram each of the phrases in Assignment 49. A subordinating word that has no other relation in the sentence may be placed in parentheses thus:



ASSIGNMENT 52

Each of the following sentences contains a subordinate clause. Diagram the sentences showing the relation of this clause to the words in the independent clause. Each time decide whether the clause modifies a verb, an adjective, an adverb, or a noun, or whether it is the direct object of a verb or is a subjective complement.

1. We saw what he wanted.
2. The boy who was hurt is better.
3. Did you hear the song that we sang?
4. The dog that Charles bought is intelligent.
5. Did you ask where they went?
6. The man who made the speech is a senator.
7. Do you think that she is taller than he?

8. Everything that he said was true at that time.
9. The boys who made that record won a trophy for our school.
10. He studied as if he had very little time.

ASSIGNMENT 53

Can you distinguish simple, compound, and complex sentences? There are sentences of all three kinds below. Write the sentences, underlining every subordinate clause that you find. Place the letter *S* before each simple sentence, the letter *C* before each compound sentence, and the letter *X* before each complex sentence.

If a compound sentence has a subordinate clause in one of its independent parts, as *The boy who went had a good time, but the one who stayed was unhappy*, we call it a complex compound sentence and represent it by the letters *XC*.

1. The Carlsbad Cavern, which has recently been discovered in New Mexico, is perhaps the largest in the world.
2. Although most subterranean caverns have been discovered by accident, this one was found by scientific investigation.
3. Such caverns may seem mysterious to the ordinary visitor, but to the man of science they are an open book of nature.
4. The Carlsbad Cavern is probably only one of many caverns which may be found in the Guadeloupe Mountains, and some of these may prove larger than the one already discovered.
5. The world contains many examples of immense isolated limestone caverns, but clusters of gigantic caverns are rare.
6. The United States has preserved about fifty-seven acres in Alaska near Sitka as a national monument.
7. Here, in 1804, before the United States purchased Alaska, the Indians fought with the Russians.
8. The English were at that time making efforts to secure the territory.
9. If the Russians had not defeated the Indians, we might never have been able to purchase Alaska.
10. Each of the early Alaskan clans had as its symbol some animal which was carved on the family totem pole.

5. Appositives and Unrelated Elements in Sentences

Appositives. Certain words and phrases are often added to nouns or pronouns, really standing for them and having the same relation in the sentence that the nouns or pronouns have. Notice the sentences below:

Mr. Brown, *the artist*, is traveling in India.
Panama, *the greatest canal in the world*, was built by Americans.
France, *the land of original thinkers*, was the home of Pasteur.

In the first sentence the words *the artist*, in the second *the greatest canal in the world*, and in the third *the land of original thinkers* are phrases each of which gives another name for the word that precedes it. Such expressions are called appositives or phrases in apposition.

Unrelated elements in sentences. So far we have found words, phrases, and clauses bound together in more or less close relationships. We shall find, however, that certain expressions are often quite independent and without any relation to the rest of the sentence. These might be omitted without changing the meaning of the sentence. You will recall that when we were studying the parts of speech, interjections were described (page 386) as words that have no relation to the rest of the sentence. *Oh, alas, ah, indeed* are interjections.

Oh, what a disturbance it made!

Here *oh* is an unrelated element, which might be omitted without altering the meaning of the sentence. *What* is used as an adjective meaning *how great* and modifies *disturbance.*

Interjections are not the only unrelated words that we may find in sentences. Notice the sentences below:

Mother, may I go?
Thank you, sir.

Words of address like *Mother* and *sir* in these sentences are called vocatives, from the Latin word meaning *call.*

Occasionally one repeats part of what a companion has said: *Tired! Did you say I am tired?* As you see, the first word *tired* is merely an exclamation and has no relation to any other word in the sentence.

The absolute construction. The expressions *the boy being hungry, the day being warm, our work being done* are phrases, because *being* or even *being done* are not whole verbs. We shall find in our later study of verbs that they are called parts of verbs or participles. Ordinarily such expressions are not related to the rest of the sentence, and are said to be in absolute construction. Such constructions tend to make your writing seem stiff, and should be avoided.

Our coats having been found, we started out.

The least common of these unrelated phrases is illustrated by the sentence: *The Tower of London, how many tragic figures haunt it. The Tower of London* might almost be thought of as a phrase of address. It is really a sort of exclamatory vocative.

The unrelated clause. Occasionally a clause is inserted by way of explanation, as in the sentence *Excuses, she said, were unnecessary. Excuses were unnecessary* is the sentence. *She said* is quite separate from and independent of the sentence. If we had instead *She said that excuses were unnecessary*, the clause *that excuses were unnecessary* would be the object of the verb *said*, but the omission of the linking word *that* takes away this connection. *She said* becomes a parenthetical clause.

ASSIGNMENT 54

Write five sentences containing appositives and five containing unrelated clauses. Inclose the unrelated elements in parentheses.

ASSIGNMENT 55

Write the following sentences, inclosing in parentheses the unrelated part in each.

1. No, I do not like that house.
2. Wait, where did you leave it?

3. We think, James, that you can help us.
4. Indeed! who ever heard of such a thing?
5. I suggest, madam, that you try our other store.
6. The books, he told us finally, had been written by his uncle.
7. Yea, the Lord shall give that which is good.
8. O Lord of Hosts, how excellent is thy name!

CHAPTER XII

GAINING ABILITY TO SPEAK AND WRITE CORRECTLY[1]

1. A Special Study of Nouns and Pronouns
2. A Special Study of Verbs
3. A Special Study of Adjectives and Adverbs

XII. Special Study of Nouns and Pronouns

A. Number of nouns.

In order to understand thoroughly the words we use, we have to know something of their characteristics. You know, for instance, that *book* means one object and that *books* means more than one; perhaps you know that *book* is said to be singular in number and *books* to be plural; but are you sure of the plural form for all nouns and pronouns, and do you know when to use the singular and when the plural? Should you say *our club is invited* or *our club are invited?* If you think of the club as acting like one person or being a unit, you should use the singular noun, *The club is invited.* We should say *The committee (it) has decided* or *A herd of cows is grazing.* If, however, you are referring to the individuals, you may use the plural, as *The committee are in disagreement.*

DRILL XII A

Write sentences using each of the following words with either the verb *is* or *are.*

class	congress
team	jury
regiment	labor union
navy	flock
company	The United States

[1] See the chart on the front inside cover for ready reference to drills in the following sections.

Nouns form their plurals in different ways. Some merely add *s*, as *cat*, *cats; price*, *prices;* others add *es*, as *cargo*, *cargoes;* and still others add *en*, as *ox*, *oxen*. Some words do not add suffixes to show the plural, but change within themselves, as *man*, *men;* while others, like *sheep* and *deer*, are the same in both the singular and the plural. Certain words from foreign languages have the plural of the language from which they come. Thus *phenomenon* becomes in the plural *phenomena*. In some of these words an English plural may be used. We may, for instance, use as the plural of *formula* either the Latin *formulae* or the English *formulas*. Whenever you are in doubt about the correct plural for a noun, consult your dictionary. Don't guess.

DRILL XII A[2]

Write the plural forms for the following words.

child	alumnus	mosquito
potato	mouse	solo
woman	radius	foot
stratum	basis	analysis
goose	memorandum	formula
piano	lady	hero
valley	glass	index

B. Number of pronouns.

Here, for your convenience, are the forms for the singular and the plural of the personal pronouns.

Singular	*Plural*
I	we
you	you
he, she, it	they

The relative pronoun *who* does not change its form to show number. *Who* is singular and *who* is plural.

C. Indefinite pronouns that are always singular.

Certain of the indefinite pronouns are always singular. These are *every*, *any*, *everybody*, *every one*, *anybody*, *any one*, *nobody*, *either*, *neither*, *none*, *each*. We should, therefore, say *None of the books is new.*

DRILL XII C

Write the following sentences, using one of the indefinite pronouns listed above in each blank. Do not mark the book.

1. ____ says that he had a good time.
2. ____ of the girls is quite ready.
3. ____ has a good time at these parties.
4. ____ of the two boys wants to lose the work.
5. ____ can see now his own mistake.
6. ____ of the students in the class knows how to analyze that sentence.
7. ____ of us is interested to hear him.
8. ____ you or he is to present the gift.
9. ____ of the newspapers has had an accurate account.
10. ____ Mother or Father objects to the plan we have made.

D. Agreement of pronoun and antecedent.

Whenever we use a pronoun, we know that it stands for a noun or for some other pronoun. *The noun or pronoun for which a pronoun stands is called its antecedent.* Sometimes we forget whether the word we started with was singular or plural and use a pronoun that does not agree with the word for which it stands. Such mistakes are very common in referring to the indefinite pronouns listed above when they are used as antecedents. A pronoun referring to *any one*, *every one*, *no one*, *somebody*, and similar pronouns must be in the singular number.

Any one can see his face in that glass.
Everybody did his work.
None of us is sure of his way.

All and *both* are, however, plural. We must then say *All have done their work.*

DRILL XII D

Write the following sentences, filling the blanks with pronouns that agree with their antecedents. Remember that words ending in *one* and *body* as well as the words *either* and *neither* are singular. *All*, *both*, and *some* are plural.

1. Nobody had ____ books with ____.
2. Neither James nor Richard has ____ bicycle here.
3. Both Pauline and Clara took ____ coats with ____.
4. Either of the girls is willing to do ____ share.
5. Everybody said that ____ had had a good time.
6. None of the reporters has written ____ signature.
7. All of the class finished ____ assignments.
8. Every one in the party had finished ____ lunch.
9. No thinking person completes ____ education during ____ lifetime.
10. Some of our friends had gone away for ____ vacations.
11. No one knows ____ future.
12. Every one can plan what ____ will make it.
13. Each has made ____ contribution.
14. Whoever has finished may give me ____ paper.
15. If any one finds an error ____ should report it.

E. The antecedent of a relative pronoun.

The relative pronouns *who*, *which*, *that*, and *what* should be used to refer to different antecedents. *Who* should al-

ways refer to a person. We say, for example, *Jane, who bought the apples*, or *Mr. White, who offered the prize.*

Which should refer to an animal or a thing, never to a person. We may speak of *the room which he occupied* or *the horse which he rode.*

That may have as its antecedent either a person or a thing. *The boy that spoke*, *the horse that he rode*, and *the*

book that he read are all correct. Ordinarily *that* is used when a clause is to be bound close to the word that it modifies, while *who* or *which* adds an idea that might be omitted without destroying the sense. Notice the difference in these sentences:

The boy *that* spoke last was Fred.
Fred, *who* has a good voice, spoke last.
His coat, *which* he had thrown off, lay in a crumpled heap.

The pronoun *what* usually has no definite antecedent. It may refer to some unexpressed idea, as in *I do not know what she will sing*. Here *what* refers to the idea *song*, which is doubtless in the mind of the speaker.

I do not know { *what* / *the song that* } she will sing.

DRILL XII E

Write eight sentences, using with thoughtful discrimination the four relative pronouns discussed above.

F. Pronouns compounded with self.

The compound pronouns formed by adding *self* or *selves* to the personal pronouns are the following: *myself*, *yourself*, *himself*, *herself*, *itself*, *ourselves*, *yourselves*, *themselves*. These words are used in two ways, emphatically and reflexively. Emphatically we may say *I myself knew it*, or *He himself said so*. Reflexively we may use these compound pronouns as receivers of action: *She hurt herself*, or *The cat saw itself in the mirror*. We should use these compounds only in these two ways.

Never use a compound pronoun as the subject of a sentence or as a substitute for the usual objective form of the personal pronoun.

Wrong. She went with Mother and myself.
Right. She went with Mother and me.

DRILL XII F

Write eight sentences, using compound pronouns. Let four be used emphatically and four reflexively.

XIII. Case

A. The case of nouns and pronouns.

When we analyzed sentences, we found that nouns and pronouns may have six different relations to other words in the sentence. A noun or pronoun may be the subject of the sentence or clause; it may be the direct object of the verb or of a preposition; it may be the indirect object; it may be the subjective complement. It may also appear as an unrelated element or as an appositive.

Now let us see how pronouns change form to fit their use in sentences. In speaking of yourself, you use the pronoun *I* as the subject in a sentence: *I saw the game.* You would, however, use the pronoun *me* as the object in the sentence *You saw me.* *I* and *me* refer to the same person, but the form changes according to the relation that the word holds to the other words in the sentence. Nouns and pronouns are said to be in certain cases according to their use in the sentence. A noun or pronoun that serves as the subject of the sentence is said to be in the nominative case. A noun or pronoun that serves as the object of a verb or of a preposition is in the objective case. A noun or pronoun that shows possession is in the possessive case. Predicate nouns are always in the nominative case because they are really substitutes for the subject. Indirect objects, however, like direct objects, must be in the objective case.

Nouns in English do not show difference in form for the nominative and objective cases, although the apostrophe with *s* ordinarily indicates the possessive. Pronouns, on the other hand, differ greatly in form. Below are the forms for the three cases of pronouns.

	NOMINATIVE	POSSESSIVE	OBJECTIVE
Singular	I	my *or* mine	me
	you	your *or* yours	you
	he, she, it	his, her *or* hers, its	him, her, it
Plural	we	our *or* ours	us
	you	your *or* yours	you
	they	their *or* theirs	them

The forms of the relative pronouns differ in the different cases, but the singular and the plural in each case are alike.

NOMINATIVE	POSSESSIVE	OBJECTIVE
who	whose	whom
whoever		whomever

In the following sentences you will see that the noun *Mary* remains the same except when used as a possessive, but the personal pronoun has three forms.

Mary and I went. (*Nominative case, subject of sentence.*)
That was Mary and I. (*Nominative case, subjective complement.*)
We girls, Mary and I, started. (*Nominative case, appositives.*)
Did you see Mary and me? (*Objective case, object of* see.)
Please give Mary and me some papers. (*Objective case, indirect object.*)
Everybody except Mary and me was ready. (*Objective case, object of preposition* except.)
My hat and Mary's were both new. (*Possessive case.*)

DRILL XIII A

See if you can recognize the reason for the case of each of the italicized pronouns in the sentences below. Write each of the italicized pronouns as the subject of a sentence such as the one given as an illustration.

Illustration. *Me* is in the objective case because it is the object of the verb *taught.*

1. When *we* reached our seats, the game had begun, and our team had already scored twice on *its* opponents.
2. *I* am sure that *it* was *he.*
3. *We* bought *it* for *you* and *her.*
4. We do not know *whom* she will ask to help her. Do *you?*
5. Between *you* and *me*, I like those pictures.
6. Do you know *who* sent the candy and *whom* it is for?
7. Mary is the girl *who* they said took the prize.
8. It is *she*, and *she* alone, who is to blame.
9. Nobody except *you* and *me* saw the accident.
10. *Whose* book is on the table? It doesn't belong to *you* or to me, does *it?*

B. The possessive case.

The study of the forms of the possessive case is really a study of spelling. We should, of course, notice that the *'s* is added to singular words to show possession, as *Jane's dress*, *James's coat*, *the water's edge*. When the *'s* is likely to give an unpleasant hissing sound, as in *princess's*, the phrase *of the princess* should be substituted.

A plural word adds *'s* exactly as the singular does unless the plural form of the word ends in *s*. Then it adds the apostrophe only.

Possessives of plurals not ending in s	*Possessives of plurals ending in* s
men's	boys'
children's	ladies'
deer's	trees'
mice's	glasses'

The possessive forms of the personal pronouns are always written without the apostrophe, *theirs*, *hers*, *its*.

DRILL XIII B

The indefinite pronouns should be written with the *'s* like nouns, *one's*, *everybody's*.

1. Write five sentences using the pronouns *its*, *theirs*, *hers*, *yours*, and *ours*.
2. Write five sentences using the plural possessive form of the following nouns: *factory*, *sheep*, *flower*, *woman*, *girl*.
3. Write five sentences using the singular possessive form of the following proper names: *Dickens*, *Burns*, *Howells*, *Mr. Jones*, *King Charles*.
4. Write five sentences using the indefinite pronouns: *anybody's*, *one's*, *nobody's*, *every one's*, *each one's*.

C. The case of relative pronouns.

Mistakes are often made in the use of the relative pronoun *who*. Most of these mistakes are due to the fact that the speaker or writer does not know what relation the pronoun holds to the other words in the clause where it stands.

Who, for instance, may begin a clause that is the object of a verb, but *who* itself may be the subject of the clause that it introduces: *I know* (*who is there*); *who is there* is the object of *know; who* is the subject of *is*.

The case of a relative pronoun depends entirely upon its relation to the words in the clause of which it is a part. The sentence outside the clause has no influence upon its case.

In order to use relative pronouns correctly we must learn to see what parts of clauses belong together. In the sentence *The manager who we thought would employ him was away*, we have three clauses. *We thought* is an unrelated clause, and *who* is the subject of the subordinate clause *who would employ him*. That leaves *The manager was away* as the independent clause. We may show the clauses that belong together in this way:

The manager (who [we thought] would employ him) *was away.*

DRILL XIII C

In the manner illustrated above show the words that belong together. Underline the independent clauses. Place parentheses about the subordinate clauses and brackets about the unrelated clauses.

1. No one could tell, Mary thought, who was to blame.
2. We knew who would make the best hero in the play.
3. I am sure no one knew whom she meant.
4. Lincoln was the president whose example, he stated, had always inspired him.
5. Do you think it is he whom they referred to?
6. She watched with great interest, she said, the speakers who sat on the platform.
7. Those are the children, I think, who came from the settlement school.
8. They said no one who saw the incident could help admiring the boys.
9. John is the boy, I think, who has done most for the class.
10. I am sure every one to whom they applied gave some assistance.

DRILL XIII C [2]

Supply the proper relative pronoun in each of the blanks below. Be sure that you see the relation of the pronoun to the other words in its clause. Do not be misled by unrelated clauses.

1. I do not know ____ you mean.
2. We inquired for the player ____ was hurt.
3. We recommended the boy ____ had taken most responsibility.
4. We asked ____ she gave them to.
5. ____ do you think wrote it?
6. No one ____ saw the child doubted her.
7. We had no idea ____ he gave the balls to.
8. Do you know ____ she wants?
9. I do not know ____ I should thank.
10. Every one ____ they talked with liked the plan.

D. Person.

When pronouns name the person or persons speaking, as *I* or *we*, they are said to be in the first person, the person of the speaker. The second person is *you*, the person spoken to, and the third person is *he*, *she*, or *they*, the person or persons spoken about. Nouns are usually in the third person and do not change form to show person.

Singular	*Plural*
I	we
you	you
he, she, it	they

DRILL XIII C, D

See if you can apply your knowledge of case and person. Write eight sentences using one of the following pronouns in each.

1. A pronoun in the third person plural, objective case.
2. A pronoun in the second person plural, nominative case.
3. A pronoun in the first person plural, nominative case.
4. A pronoun in the second person singular, objective case.
5. A pronoun in the first person singular, objective case.
6. A pronoun in the third person singular, objective case.
7. A pronoun in the third person plural, possessive case.
8. A pronoun in the second person plural, possessive case.

REVIEW ASSIGNMENT

See if you can give the person, number, and case of the italicized words in the following sentences.

1. I called *her* early.
2. She sent *me* a card.
3. Have you seen *them?*
4. Whom do *you* mean?
5. There is no disagreement between *you* and *me.*
6. Was it *she whom* you saw?
7. Was it *he who* sang?
8. The best work was *hers.*
9. *Their* exercises were well done.
10. Mary gave *us* some flowers.

XIV. Oral Drills on Pronouns [1]

Certain rules regarding the correct use of pronouns may be perfectly clear to your understanding, but may not have become part of your habit of speech. The following drills have been designed to help you to gain habits of correct speech. The more frequently you can say aloud these sentences, supplying in each the correct word, the more quickly you will fix in mind the right association with a particular grammatical usage, and so build a right habit of speech. With most people the sound helps even more than the sight in forming habits of speaking. For that reason it is important that, after writing the sentences correctly or merely reading them and deciding upon the correct form to be

[1] To the teacher: The habit-forming drills in this section may be used most profitably with the diagnostic test.

supplied, you should repeat them aloud several times. Do not under any conditions mark the book, for by so doing you would rob yourself of the very practice in quick choice that the sentences are designed to give you.

A. The objective case of the pronoun used as object of the verb.

Although you know that the object of a verb is in the objective case, you may sometimes make a mistake in using *who* instead of *whom* or in forgetting that a second pronoun is also the object of the verb.

DRILL XIV A

Practice saying these sentences correctly.

a. 1. They called my brother and (me, I).
2. Nobody heard Mary and (she, her).
3. She invited Jennie and (me, I).
4. John and (me, I) went.
5. That story interested my friend and (me, I).
6. I did not recognize Jane and (they, them).
7. (We, us) boys did not believe him.
8. Where shall (we, us) girls stand?
9. She introduced my mother and (I, me) to her son.
10. Everybody there knew (they, them) and (we, us).

b. 1. (Who, whom) do you mean?
2. (Who, whom) called?
3. (Who, whom) did you see?
4. (Who, whom) is invited?
5. (Who, whom) are you calling?
6. (Who, whom) shall we send?
7. (Who, whom) will help us?
8. (Who, whom) shall we see there?
9. (Who, whom) shall we ask about it?
10. (Who, whom) are you helping?

c. Supply either personal or interrogative pronouns in the proper case in the blanks below.

1. Nobody knew my sister and ____.
2. ____ are you inviting?

3. ____ girls did not know what to do.
4. ____ did you tell about it?
5. They saw his brother and ____ just starting.
6. We all recognized their cousins and ____.
7. Her mother invited ____ and ____.
8. ____ can she mean?
9. They helped Jane and ____ with our lessons.
10. We all believed ____ and ____.

d. Write ten sentences in which the objective case of personal or relative pronouns is correctly used. Be sure that each sentence is one in which a mistake might easily be made by a careless person. As you may have observed, errors occur most frequently when a double object follows the verb. Include several sentences of that type in your ten.

e. Use each of the following verbs in a sentence. Let each verb have as its object two pronouns.

included	paid	sent	praised	introduced
called	left	helped	directed	rewarded

B. The objective case used after prepositions.

Prepositions as well as verbs take objects and therefore require the objective case. Usually prepositions stand before nouns or pronouns and show the relation of these words to the rest of the sentence, as *for me, to us, near them.* The following words are often used as prepositions:

about	but (meaning except)	next
among	by	on
around	down	over
at	except	to
before	for	toward
behind	from	under
beneath	in	upon
beside	into	with
between	near	without

DRILL XIV B

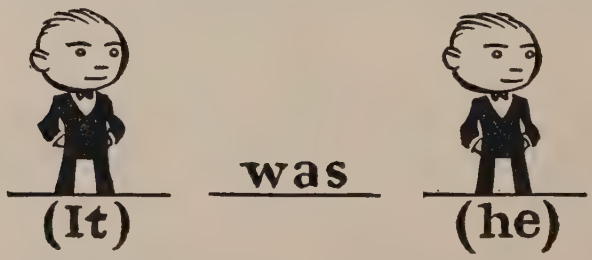
Decide which of the words in the parentheses is correct in each sentence. Be sure to have a reason for your choice.

In class or with a friend who is helping you, read the sentences aloud, giving the reason for your choice in each case. The sound of the correct form as you read it aloud will help to train your ear to recognition of correct usage. This is important, for we use in ordinary speech the forms that sound natural to us. Some of the correct forms here may sound unnatural until you have said them several times.

1. They went without my sister and (I, me).
2. Nobody except Jane and (we, us) knew the way.
3. He was standing beside John and (me, I).
4. Nobody recognized us but (she, her).
5. They left the work to (her, she) and (I, me).
6. We sat beside her mother and (she, her).
7. He bought the bat for Jack and (me, I).
8. Everybody was kind to (them, they) and (we, us).
9. No one was there but my brother and (I, me).
10. We stood near (him, he) and (she, her).
11. Between you and (I, me) I think he is wrong.
12. She reached the school before Mary and (me, I).
13. A car came up just behind my brother and (I, me).
14. It almost ran into (he, him) and (me, I).
15. There was a great deal of rivalry between (he, him) and (I, me).

C. The nominative case used in the complement.

If some form of the verb *to be*, such as *was*, *has been*, or *is*, should be followed by a pronoun, the pronoun would



be a subjective complement, not an object of the verb. Such complements are in the nominative case, for they agree with the subject of the sentence. In the sentence

It was he, he is the complement of *was* and is in agreement with the subject *it*. We say *It must have been he* or *If it had been they.*

DRILL XIV C

Read the sentences below. Do not let yourself be confused by the introduction of dependent clauses. Remember that you are concerned with the complement of the verb *to be*, which must be in the nominative case. Read the sentences aloud.

1. Are you sure it was (they, them)?
2. Was the stranger (she, her)?
3. The culprits were (they, them).
4. Is it (we, us) she means?
5. Was the speaker (he, him)?
6. It was (he, him) whom we saw.
7. I did not know (who, whom) it was.
8. Did you know that it was (we, us) who knocked?
9. Nobody knew that the boys were (we, us).
10. Can it be (they, them)?
11. Was it (he, him) who went?
12. Is it (she, her) you mean?
13. The singer must have been (she, her).
14. Did you think that it was (we, us) who did it?
15. Who is knocking at the door? It is (she, her).
16. We did not realize that it was (him, he).
17. Was it (he, him) who spoke? I did not recognize him.
18. Don't be startled. It's only (I, me).[1]
19. (Who, whom) do you think that is?
20. I feel sure that it was (they, them) who called.

D. Nominative or objective case with the verb understood.

DRILL XIV D

In the following sentences you will have to think what relation the verb that is understood would have to the pronoun before you can decide upon the case of the pronoun. Sometimes the pronoun will be the subject of a verb understood as in the first sentence *I* is the subject

[1] Some authorities feel that usage has established the expression *It is me*. In further defense they cite the French parallel *C'est moi*. Whether to accept this or retain the logical *It is I* is a matter for individual decision.

of *am* understood. Sometimes the pronoun may be the object of a verb that is not expressed. Decide upon the proper pronoun in each sentence. Read the sentences aloud, using the correct forms.

1. He is as sure as (I, me) of the result.
2. I could never have succeeded so well as (she, her).
3. Aren't you almost as tall as (he, him)?
4. I'm sure you play far more skillfully than (I, me).
5. She realized that she had not had so much practice as (him, he).
6. His sister is a better student than (him, he).
7. Are you as good an athlete as (her, she)?
8. No one expected us to do so well as (him, he).
9. I find Bob's brother more interesting than (he, him).
10. Do you like her sister as well as (her, she)?
11. I admire her as much as (he, him).
12. In any sort of games nobody could be better sports than (they, them).
13. Do you like their cousins as well as (they, them)?
14. No one could have been kinder than (she, her).
15. She really likes Tom better than (we, us).

E. The relative pronoun in a clause.

When we use the relative pronoun in a clause, we must use the objective case when our pronoun is the object in the clause, but the nominative when the pronoun is the subject in the clause. Nothing outside the clause affects the case of the pronoun in the clause. For instance, we say *This is the girl whom I saw* because *whom* is the object of *saw* in the clause *whom I saw*. On the other hand *Nobody knew who was going* is right because *who* is the subject of the verb phrase *was going* in the clause *who was going*. The independent clause *Nobody knew* has nothing to do with the form of the relative pronoun in the subordinate clause.

DRILL XIV E

Read the following sentences. Make sure of the correct form in each. Read each aloud, thinking of the relation of the pronoun to the rest of the clause and noticing the sound.

1. I know (who, whom) you saw.
2. The boy (who, whom) we met did not know the way.
3. The man (whom, who) made the ship is not here.
4. The girl (who, whom) you said won has not received the trophy.
5. (Who, whom) did you recognize there?
6. We did not know (whom, who) to ask.
7. (Whom, who) did you see there?
8. (Who, whom) did you say you saw?
9. (Who, whom) did you ask for?
10. Tell me (who, whom) you went with.
11. We shall give the book to (whoever, whomever) wants it.
12. Do you know (who, whom) they mean?
13. Invite (whoever, whomever) you like.
14. Nobody seems to know (who, whom) our team is playing.
15. She will admit (whoever, whomever) has a ticket.

DRILL XIV E[2]

Sometimes one finds it hard to distinguish between a verb that governs a pronoun and a verb that is merely parenthetical. In the following exercise first eliminate the parenthetical expression, like *I know* in the sentence *Mary, who I know has finished her work, is going.* You will then see the relation of *who* or *whom* to the clause in which it stands. Here it is the subject of *has finished* in the clause *who has finished her work.* When you have decided upon the correct form, practice reading the sentences aloud.

1. The man (who, whom) I know did the work has gone.
2. John, (who, whom) I feel sure you can help, will be here soon.
3. James (who, whom) I feel sure can help you, will be here soon.
4. Sarah, (who, whom) you may be sure will know, is coming.
5. Charles, (who, whom) you know is always on time, was tardy today.
6. The boys (who, whom) we sent for the box cannot find it.
7. The man (who, whom) we want for the position is away.

8. The girl (who, whom) I heard has completed the course is still here.

9. The director, (who, whom) you know we expected early, is not here yet.

10. The boys (who, whom) you say you saw are the prize winners.

11. Mary, (who, whom) I hear is the winner, will go to Washington.

12. The man (who, whom) I understand you recommend for the position cannot accept.

13. The boy (who, whom) you said won the foot race is a good student.

14. My sister, (who, whom) I think was here a moment ago, is going to England.

15. My brother, (who, whom) people say looks like Mother, is much handsomer than I.

16. That old lady (who, whom) you remember we noticed is his grandmother.

17. The artist (who, whom) you say you engaged has not arrived.

18. The boy (who, whom) we predicted would be the winner is now champion.

19. The singer (who, whom) you say you heard in Vienna is to be here next winter.

20. The lecturer (who, whom) you said you interviewed is to speak in assembly.

F. Indefinite pronouns.

The indefinite pronouns *any one*, *every one*, *no one*, *nobody*, *none*, *some one*, *somebody*, and *everybody* are all singular, as you realize if you notice that the singular word *one* or *body* ends each. In using one of these words we must be careful to follow it by a singular verb: *None of them is here.* We must also be careful to refer to any such word, if it is used as an antecedent, by a singular pronoun: *Every one did his* (not *their*) *work.* The same care must be used with *each*, *either*, and *neither*, which are sometimes indefinite pronouns, sometimes adjectives, but are always singular in number.

All and *both* are plural forms.

DRILL XIV F

Insert the correct form in each of the sentences below. Read the corrected sentences aloud to familiarize your ear with the sound of them.

1. Everybody tried to finish (his, their) work before dark.
2. Nobody said that (he, they) had had a good time.
3. Every one of them (is, are) sure that (their, his) way is best.
4. Neither of the boys (are, is) so good a skater as (his, their) brother.
5. Neither Jack nor Harry (know, knows) which book to read.
6. Everybody in the party (was, were) ready for (their, his) supper.
7. Each member of the class read (their, his) own theme.
8. None of the reports (is, are) accurate.
9. Somebody (is, are) sure to drop (their, his) knife, fork, or plate just as we get started.
10. None of the boys (is, are) going to lose (his, their) chance.
11. Every one (is, are) sure of (his, their) welcome.
12. Neither of the girls (seem, seems) to have finished (her, their) (letter, letters).
13. Nobody in the crowd (is, are) sure of (his, their) way.
14. Everybody in the class (have, has) finished (their, his) assignment.
15. Both the girls are going and each (is, are) carrying (their, her) own lunch.

Diagnostic and Mastery Tests for the Correct Use of Pronouns

DIAGNOSTIC TEST

This test should enable you to see where you are weak in your knowledge of the grammatical use of pronouns. Each of the numbers in parentheses refers to a drill in which you will find further practice in the usage illustrated in each sentence.

List the numbers 1 to 40. Choose from the parentheses in each sentence the word that would be correct in that place. Write it beside the proper number.

1. Every one was very kind to Mary and (me, I). (XIV B)
2. (Who, whom) do you think we saw? (XIV E)
3. (We, us) boys had no luck fishing. (XIII A)
4. She showed Tom and (me, I) how to finish the problem. (XIV A)
5. We talked with the captain of the team (who, whom) I am sure you remember. (XIV E^2)
6. (Who, whom) do you think we had better ask? (XIV E)
7. I don't remember (who, whom) you said was the discoverer of oxygen. (XIV E^2)
8. Was it (she, her) (who, whom) you admired? (XIV C, A)
9. The girls (who, whom) you said were waiting for us have gone. (XIV E^2)
10. Are you sure that it is (we, us) (who, whom) you mean? (XIV C, A)
11. Is it (we, us) (who, whom) are to blame? (XIV C, E)
12. Mary is the one (who, whom) we all thought would speak well. (XIV E^2)
13. Have you seen any one (who, whom) you can refer to? (XIV E)
14. I have no idea (who, whom) they expected to find there. (XIV E)
15. The driver (who, whom) we expected early has not arrived yet. (XIV E^2)
16. We shall call upon (whoever, whomever) has his work done. (XIV E)
17. Invite (whoever, whomever) you please. (XIV E)
18. The old gentleman (who, whom) you saw walking in the park is a noted scientist. (XIV E^2)
19. She introduced Jane and (me, I) to the speaker. (XIV A)
20. Neither is at fault. I blame her no more than (he, him). (XIV D)
21. The person I most admired was (he, him). (XIV C)
22. Every one wanted (his, their) own way. (XIV F)
23. (Who, whom) do you think is the better speaker? (XIV E)
24. That invitation was sent to Frances and (I, me). (XIV B)
25. Her friend and (she, her, herself) were excited about the accident. (XII F)
26. Was it (she, her) who made all these sandwiches? (XIV C)

27. None of them has received (his, their) appointment. (XIV F)
28. Could it have been (he, him) (who, whom) they called upon? (XIV C, B)
29. Nobody but (we, us) has finished (his, their) lunch. (XIV B, F)
30. No one is more experienced in this work than (he, him). (XIV D)
31. Nobody likes the censure of (his, their) companions. (XIV F)
32. She is the girl (who, whom) I think deserves most credit. (XIV E^2)
33. Was it (she, her) or her sister (who, whom) you knew? (XIV C, E)
34. Was it (she, her) who offered to take your brother and (me, I) to the concert? (XIV C, A)
35. (Whoever, whomever) they asked helped them. (XIV E)
36. Can it be (they, them) (who, whom) she refers to? (XIV C, B)
37. Every mother wants (her, their) children to succeed. (XIV F)
38. Nobody but (we, us) wanted to go. (XIV B)
39. I can't imagine (who, whom) you think you saw. (XIV E^2)
40. (Who, whom) does she think will help her? (XIV E^2)

MASTERY TESTS

When you are absolutely certain that you have mastered the point of grammatical usage involved in a drill, take the corresponding mastery test to prove your power.

MASTERY TEST 1

Objective after verbs. (XIV A)

1. Everybody remembered my brother and (I, me).
2. (Who, whom) could they have meant?
3. Did you recognize Harry and (he, him)?
4. What shall (we, us) boys do next?
5. Mother asked Sarah and (she, her).
6. (Who, whom) shall you see there?

7. We expect Mother and (she, her) on this train.
8. She blamed (they, them) and (we, us).
9. Everybody believes (she, her) and (me, I).
10. I called Father and (he, him).
11. They invited my brother and (me, I).
12. The invitation will include Tom and (him, he).
13. (Whom, who) helped?
14. (Whom, who) are you rewarding?
15. She sent (him, he) and (me, I).

MASTERY TEST 2

Objective after preposition. (XIV B)

1. She hurried when she knew that everybody was ready except (she, her).
2. Everybody thinks that Henry looks like Ruth and (me, I).
3. Nobody but (they, them) knows what to do.
4. My brother stood near (she, her) and (he, him).
5. Nobody but (she, her) could have done it so well.
6. Everybody was there except (she, her) and (I, me).
7. Mother introduced us to (he, him) and (her, she).
8. Are you going with (they, them) or (we, us)?
9. The discussion was between (them, they) and (us, we).
10. Between you and (I, me) I don't know what to do.
11. Except (he, him) no one knows the way.
12. All but (they, them) and (we, us) are going.
13. From (he, him) to (me, I) the distance was ten feet.
14. The picture was intended for (she, her) and (I, me).

MASTERY TEST 3

Nominative in complement. (XIV C)

1. Few people knew that it was (he, him).
2. We did not imagine that the newcomers were (them, they).
3. (Who, whom) can that be?
4. I thought the tall man was (he, him).
5. We are sure that it was (her, she).
6. Was it (him, he) that asked?
7. Who called? Only (we, us).

8. Are you sure it was (they, them) that were to blame?
9. Mother said it was (us, we).
10. The artist will be (him, he), you may be sure.
11. (Who, whom) was it that called?
12. No one knows that it was (him, he).
13. It was (she, her) who asked.
14. Is it you or (them, they) who want to know?
15. You may be sure it is (we, us).

MASTERY TEST 4

Case with verb understood. (XIV D)
Relative pronoun in clauses. (XIV E)
Indefinite pronouns. (XIV F)

1. The boy (who, whom) you say helped you should be paid. (XIV E^2)
2. After all it was she (who, whom) you really liked better, you said. (XIV E)
3. You know as well as (me, I) what the result will be. (XIV D)
4. Everybody thinks (his, their) work is harder than mine. (XIV F)
5. Nobody can find (his, their) (place, places) so quickly as (she, her). (XIV F, D)
6. The girls (who, whom) you said intended to come are away. (XIV E^2)
7. My little sister (who, whom) Mother left at home for me to take care of has the measles. (XIV E^2)
8. My little brother, (who, whom) you saw the other day, has a birthday party today. (XIV E)
9. I can't remember (who, whom) you said was there. (XIV E^2)
10. Can you recall (who, whom) he said was pitching for the team? (XIV E^2)
11. Can you recall (who, whom) he referred to as pitcher for our team? (XIV E^2)
12. You can give it to (whoever, whomever) you think can use it. (XIV E^2)
13. Has everybody finished (his, their) assignment? (XIV F)
14. You may tell (whoever, whomever) you find it concerns. (XIV E^2)

15. Ask (whoever, whomever) knows. (XIV E)
16. She realizes, of course, that you are taller than (she, her). (XIV D)
17. We will give the ticket to (whoever, whomever) you name. (XIV E)
18. We went with (whoever, whomever) was hired to guide us. (XIV E)
19. (Who, whom) did you think the stranger was? (XIV E)
20. Ask (whoever, whomever) you think knows. (XIV E^2)
21. I do not like Mary so well as (she, her), do you? (XIV D)
22. Save these programs for people (who, whom) you know will be coming later. (XIV E^2)
23. Every one felt it (his, their) duty to warn us. (XIV F)
24. We do not know (who, whom) will be there. (XIV E)
25. You can't guess (who, whom) we met on the way. (XIV E)
26. Why not ask (whoever, whomever) isn't busy? (XIV E)
27. Did you ask (who, whom) was going? (XIV E)
28. It was her sister (who, whom) you met. (XIV E)
29. I will give the job to (whoever, whomever) you think can be trusted to do it well. (XIV E^2)
30. I certainly can't believe (whoever, whomever) said that. (XIV E)
31. Everybody tried to finish (his, their) work. (XIV D)
32. The boy (who, whom) I understand you recommend for the position is a freshman. (XIV E^2)
33. None of us is so good a tennis player as (he, him). (XIV D)
34. The boy (who, whom) I understand was recommended for the position is a freshman. (XIV E^2)
35. Do you know (who, whom) they were referring to yesterday? (XIV E^2)

MASTERY TEST 5

Complete mastery test for pronouns. (XIV)

1. She sat beside my brother and (me, I). (XIV B)
2. (Who, whom) did you say you heard? (XIV E)
3. (Who, whom) do you suppose went? (XIV E)
4. I would substitute for Jack or (he, him) if necessary. (XIV B)

5. (Who, whom) did you say the singer is? (XIV E)

6. Everybody except (he, him) and (we, us) was caught in the rain. (XIV B)

7. Between you and (me, I) there should be no misunderstanding. (XIV B)

8. Father bought a set of books for Tom and (me, I). (XIV B)

9. We could not see (who, whom) they were talking with. (XIV E)

10. Was it (they, them) (who, whom) you were talking with? (XIV C, E)

11. I cannot understand (who, whom) she expects. (XIV A)

12. Please admit at once (whoever, whomever) has a part in the program. (XIV E)

13. Can it be (we, us) (who, whom) they mean? (XIV C, E)

14. (Who, whom) was it that you invited? (XIV E)

15. The man (who, whom) we directed was very grateful. (XIV E)

16. Do you suppose that it was (they, them) (who, whom) we passed? (XIV C, E)

17. (Who, whom) did you say helped decorate? (XIV E)

18. All but (they, them) and you have gone. (XIV B)

19. You will find his sister and (he, him) good students. (XIV A)

20. We saw at once (who, whom) she meant. (XIV E)

21. I talked for some time with her sister and (she, her). (XIV B)

22. Was the winner (she, her)? (XIV C)

23. The flyer (who, whom) we met last year is now famous. (XIV E)

24. He is the one (who, whom) you said would succeed. (XIV E)

25. My friend (who, whom) I invited to field day couldn't come. (XIV E)

26. The friend (who, whom) I was sure would win is ill. (XIV E)

27. Every one asked (who, whom) we thought would win. (XIV E)

28. No one except (she, her) and (me, I) knows the way. (XIV B)

29. Mother went with my brother and (me, I) to the exhibition. (XIV B)

30. The scientist (who, whom) we heard speak told of the discovery of radium. (XIV E)

31. Madame Curie, (who, whom) you know made the discovery, came to the United States some years ago. (XIV E[12])

32. Shall I give the directions to (whoever, whomever) asks for them? (XIV E)

33. How could it be (we, us) when we were not there? (XIV C)

34. If you are sure that it was (he, him), why do you wait? (XIV C)

35. She stood beside Mother and (me, I) for a few minutes. (XIV B)

36. (Who, whom) shall we be likely to meet there? (XIV E)

37. Do you remember (who, whom) the book was written by? (XIV E)

38. Was it (she, her) and her mother (who, whom) you spoke of yesterday? (XIV C, E)

39. Tom, (who, whom) you surely remember, came home yesterday. (XIV E)

40. Did they invite you and (me, I) to ride? (XIV A)

XV. Special Study of Verbs

A. Tense.

Verbs, like pronouns, may require special study if we are to avoid errors in speech. Since the action expressed by a verb may have taken place in past time, may be taking place in the present, or may be about to take place in the future, we need different verb forms to indicate these different times. *I am going to school*, *I went to school*, and *I shall go to school* express present, past, and future time. The change in form of a verb to show time is called *tense*. Since there are three possible times in which acts may occur, we have three simple tenses, present, past, and future.

Present.	I call.
Past.	I called.
Future.	I shall call.

Besides these three tenses we have three more to indicate completed action. We call these perfect tenses because

they represent perfected action in the present, the past, or the future. These forms are given below:

Present perfect.	I have called.
Past perfect.	I had called.
Future perfect.	I shall have called.

B. Principal parts.

In order to tell what the tenses of a verb are, we need to know the principal parts. These consist of the form by which the verb is called, as *go*, the past tense, as *went*, and the form that is used in the perfect tenses, which is called the past participle, as *gone*. Some verbs form the past and the past participle by adding *ed* to the present, as *call*, *called*. These are said to be regular. Many verbs in English, however, form their past and their past participles by a change in the vowel or by an entirely different form. Such verbs are said to be irregular. In our study of verbs we need to give careful attention to the principal parts, for the use of the wrong form is a frequent error in speaking and writing.

DRILL XV B

Below are the principal parts of ten verbs. From these principal parts write the six tense forms with the pronoun *I*.

break	broke	broken
choose	chose	chosen
do	did	done
draw	drew	drawn
fall	fell	fallen
hear	heard	heard
rise	rose	risen
sing	sang	sung
sit	sat	sat
swim	swam	swum

You will see that the compound tenses are made by combining the present, past, and future of the verb *have* with the past participle of the verb that you are conjugating.

DRILL XV B[2]

Write ten sentences using the following verb forms with the pronoun *I*. If you have any doubt as to the principal parts, consult your dictionary.

1. The past perfect of *write.*
2. The past of *come.*
3. The present perfect of *forget.*
4. The past of *begin.*
5. The past perfect of *go.*
6. The past of *drink.*
7. The future perfect of *freeze.*
8. The past perfect of *throw.*
9. The future perfect of *see.*
10. The past of *shrink.*

DRILL XV B[3]

Below are the principal parts of several verbs that are often used incorrectly. Write sentences using the past of each.

burst	burst	burst
drown	drowned	drowned
eat	ate	eaten
give	gave	given
lay	laid	laid (*transitive*)
lead	led	led
lie	lay	lain (*intransitive*)
raise	raised	raised (*transitive*)
ring	rang	rung
spring	sprang	sprung
strive	strove	striven
take	took	taken
wake	waked, woke	waked
swim	swam	swum

REVIEW ASSIGNMENT

Write sentences using the present perfect or the past perfect of each of the verbs in Drill XV B.[3]

C. The passive voice.

Notice the difference between *I called* and *I am called*, or *I have called* and *I have been called*. In the first of each pair the subject *I* is the doer of the action. In the second form in each pair the *I* is called or receives the action. You will find that this change takes place whenever you use the auxiliary *to be* instead of the auxiliary *to have*. When a verb is conjugated with *to be*, making the subject the receiver of the action, the verb is said to be in the passive voice. The forms that we have used so far have been in the active voice. Notice the difference in the two voices as they are summarized below.

ACTIVE VOICE		PASSIVE VOICE	
Present	I send	*Present*	I am sent
Past	I sent	*Past*	I was sent
Future	I shall send	*Future*	I shall be sent
Present perfect	I have sent	*Present perfect*	I have been sent
Past perfect	I had sent	*Past perfect*	I had been sent
Future perfect	I shall have sent	*Future perfect*	I shall have been sent

DRILL XV C

See if you can recognize tense and voice in verbs. Write the verbs in the following sentences in a list. After each write the name of its tense and voice.

1. I *had been received* with honor.
2. She *was asked* what she wanted.
3. We *shall have reached* London before that.
4. I *have laid* the book on the shelf.
5. I *shall lie* down for a little rest.
6. He *had run* to the window when the car drove up.
7. Dora *has been told* that her work is good.
8. I *was expected* at eight.
9. We *had been told* that the road was good.
10. The purse *will have been found* before this.

REVIEW ASSIGNMENT

Fill the blanks in the following sentences with the forms of the verbs indicated in parentheses. Do not mark the book.

1. Bernice ____ ____ to the raft before we started. (Past perfect of *swim*.)
2. My sister ____ you yesterday. (Past of *see*.)
3. We ____ not ____ these pictures before. (Present perfect of *see*.)
4. We ____ ____ ____ to help with the decorations. (Present perfect passive of *ask*.)
5. When you ____ (past of *come*), we ____ just ____ to serve the refreshments. (Past perfect of *begin*.)
6. Those newspapers ____ ____ on the park benches since yesterday. (Present perfect of *lie*.)
7. An airplane ____ ____ over the building a few minutes earlier. (Past perfect of *fly*.)
8. The ship ____ on her side in the shallow water. (Past of *lie*.)
9. ____ you ____ your lunch? (Present perfect of *eat*.)
10. The wind ____ ____ hard all day. (Past perfect of *blow*.)
11. I ____ ____ ____ to see the parade. (Past perfect passive of *take*.)
12. I am sure we ____ ____ ____. (Present perfect passive of *forget*.)

D. Person and number.

As you have doubtless noticed, verbs are conjugated with nouns or pronouns. Since nouns and pronouns have person and number, so have verbs. In the sentence *I enjoy music*, *I* is first person singular; therefore *enjoy* is first person singular. In the sentence *He enjoys music*, *enjoys* is in the third person singular to agree with *he*. Here are the forms for a regular verb and for an irregular verb in the different persons singular and plural of the present and the past.

PRESENT OF THE REGULAR VERB "TALK"

Singular		*Plural*
I talk	*First person*	we talk
you talk	*Second person*	you talk
he, she, it talks	*Third person*	they talk

PRESENT OF THE IRREGULAR VERB "BE"

Singular		*Plural*
I am	*First person*	we are
you are	*Second person*	you are
he, she, it is	*Third person*	they are

PAST OF THE REGULAR VERB "TALK"

Singular		*Plural*
I talked	*First person*	we talked
you talked	*Second person*	you talked
he, she, it talked	*Third person*	they talked

I talk

you talk

he, she *or* it talks

PAST OF THE IRREGULAR VERB "BE"

Singular		*Plural*
I was	*First person*	we were
you were	*Second person*	you were
he, she, it was	*Third person*	they were

You notice that the plural forms are alike in all persons, but in the singular of the third person present, the verb *talk* adds an *s*. This change is common to regular verbs. The second person singular is like the second person plural in all tenses of all verbs. The first and the third person singular of all irregular verbs differ widely.

DRILL XV D

Write the singular and the plural for all persons for the present and the past of the verbs *eat* and *go*. Follow the arrangement given above.

DRILL XV D[2]

Write sentences using the following verbs:

1. The third person singular present of *hear*.
2. The third person plural past of *raise*.
3. The first person plural past of *swim*.
4. The first person singular present of *lie* (meaning *recline*).
5. The second person plural present of *ring*.
6. The second person plural past of *go*.
7. The third person singular past of *wake*.
8. The third person plural past of *spring*.
9. The third person singular past of *lead*.
10. The first person singular past of *lay*.

E. Emphatic and progressive forms.

You may make the statement *I want it*, or you may say emphatically *I do want it*. You may say *I wanted it* or again *I did want it*. By using the verb *do* with the present of another verb we make what is called the emphatic form of a verb. The emphatic forms can be used only in the present and past.

PRESENT

I do want	we do want
you do want	you do want
he does want	they do want

DRILL XV E

With the past of *do* combine some other verb, like *believe*, *like*, *play*, or *see*. After you have written the forms for the six persons, use each in a sentence.

If we wish to show that an act continues in the present time, that it did continue in the past time, or will continue in the future, we may use forms like *I am going*, *I was going*, or *I shall be going*. As you see, these consist of the verb *be* combined with a part of the verb *go* ending in *ing*. This form ending in *ing* is called the present participle.

Following are the progressive forms for the first person of the verb *try* in all tenses:

I am trying.	(Present.)
I was trying.	(Past.)
I shall be trying.	(Future.)
I have been trying.	(Present perfect.)
I had been trying.	(Past perfect.)
I shall have been trying.	(Future perfect.)

DRILL XV E[2]

Write sentences using the first person of the verb *hear* in all tenses of the progressive form.

F. The use of shall *and* will *in the future.*

Many of us find difficulty in using *shall* and *will* correctly. We recognize easily enough the mistake attributed to a drowning Frenchman who cried "I will drown; no one shall help me," when he meant "I shall drown; no one will help me," but we do not always avoid similar mistakes. The future tense requires *shall* in the first person singular and plural and *will* in the other persons, as below:

FUTURE

Singular	*Plural*
I shall go	we shall go
you will go	you will go
he (she or it) will go	they will go

FUTURE PERFECT

I shall have gone	we shall have gone
you will have gone	you will have gone
he (she or it) will have gone	they will have gone

DRILL XV F

Supply the correct form in the following sentences:

1. ____ ____ ____ happy to see you. (First person singular future of *be*.)

2. ____ ____ ____ ____ before we reach home. (Third person plural future perfect of *go*.)

3. I think the music ____ ____ ____. (Third person singular future perfect of *begin*.)

4. I do not know where ____ ____ ____ him. (Second person singular future of *find*.)

5. If we start in time, ____ ____ ____ the sunrise. (First person plural future of *see*.

6. ____ ____ ____ ____ before we can reach the float. (Third person plural future perfect of *dive*.)

7. If he does that, ____ ____ ____ ____ his promise. (Third person singular future perfect of *break*.)

8. By that time ____ ____ ____ ____ her mistake. (Third person singular future perfect of *discover*.)

9. I am sure that ____ ____ ____ ____ before that. (First person singular future perfect of *wake*.)

10. ____ ____ ____ ____ the new car a month by that time. (Third person singular future perfect of *drive*.)

DRILL XV F[2]

Write the following sentences, inserting the right word to express simple futurity.

a. Repeat these sentences aloud until they sound familiar.

I ____ probably play.
He ____ probably win.
We ____ see.
They ____ doubtless know by tomorrow.
It ____ be too late by then.
She ____ be likely to find the road poor.
You ____ have no trouble in finding us.

b. Make a sentence of your own for each person, using the right verb form to express simple futurity.

The forms used to express will or determination are exactly the reverse of those used to express futurity. When we wish to show determination or definite willing in regard to something, we use the forms indicated below:

I will	we will
you shall	you shall
he, she, it shall	he, she, they shall

If you are determined to win, you say *I will win.* You mean that your determination is so great that nothing shall be allowed to prevent. If you are determined to make some one else succeed, you say *She shall succeed.* In the same way you may say *It shall be done* or *You shall be helped.* Sometimes these forms merely indicate willingness as in these sentences:

Will you serve on the committee?
Surely I will.

DRILL XV F[3]

a. Make six sentences of your own, using the forms given above. Repeat them aloud to yourself, thinking volition or determination each time.

b. Write the following sentences, inserting the word needed to express will (volition) or determination.

1. "He ____ do it!" exclaimed the angry man.
2. I ____ succeed in spite of everything, I told myself.
3. Of course, Mary, I ____ help you in every way I can.
4. "We ____ go with you if you wish," she said obligingly.
5. She ____ be warned!
6. I promise you. It ____ be done.
7. "You ____ aid us," he said firmly. "You have no choice."

In asking questions, we use *shall* for the first person practically always.

Shall we see you at dinner?
Shall I find the book interesting?

The only exception to the use of *shall* in questions in the first person is the repeated question. "Will I go? Why, of course I will."

If we are asking a question in the second or third person, we use the verb expected in the answer. Notice the following sentences.

Future. When shall you start? (*Answer.* I shall start tomorrow.)
Will she enjoy the book? (*Answer.* She will.)

Volition. Shall they dictate to us? (They shall not.)
Will you kindly help me? (Surely I will.)

DRILL XV F[4]

Write the following sentences, supplying the correct verb.

1. ____ you be here when I return?
2. Where ____ I find the balls?
3. ____ we need these snowshoes?
4. What penalty ____ he be made to pay?
5. "____ he be given another chance?" asked the judge.
6. ____ they believe that story do you suppose?
7. What do you think he ____ do when he gets there?
8. ____ we ever finish?
9. Where ____ you put the map?
10. What ____ we do next?
11. Where ____ Jane find the table?
12. When ____ they arrive?
13. What ____ I do for you now?
14. ____ we allow them to escape?
15. ____ you be glad to see them?
16. ____ you go with us?
17. ____ we sit next you?
18. When ____ I see you again?
19. Where ____ he live when he moves?
20. Where ____ I find the new prints?

G. Should and *would.*

Should and *would* are the past of *shall* and *will.* Thus *I thought I should go* is the past of *I think I shall go.* Often *should* and *would* appear in indirect quotations, as in the

sentence: *I said that I should play.* Here the speaker really said *I shall play.* His statement is simply put into the past. If the subjects of both clauses are the same, we use the form of the verb that corresponds to what would be used in the direct quotation. Notice these illustrations:

Simple futurity	*Volition*
I said that I should go.	I said that I would go.
I said, "I shall go."	I said, "I will go."
You said that you should go.	You said that you would go.
You said, "I shall go."	You said, "I will go."
He said that he should go.	He said that he would go.
He said, "I shall go."	He said, "I will go."

As you see, when the subjects of the clauses are the same, *shall* and *should* always express simple futurity, *will* and *would* always express volition.

When the subjects are unlike, we use in a complex sentence the same forms that we should in any simple sentence. The following plan shows clearly the forms used when we express simple future and when we express volition.

Future	*Volition*
I shall (should)	I will (would)
you will (would)	you shall (should)
he, she, it will (would)	he, she, it shall (should)
we shall (should)	we will (would)
you will (would)	you shall (should)
they will (would)	they shall (should)

DRILL XV G

Supply *should* or *would* in the sentences below.

1. I —— not have expected him so soon.
2. That route —— be safer than the other.
3. We —— go if it were not so late.
4. He —— know us in any disguise.
5. We —— like to see the pictures later.

Should sometimes has the meaning of *ought,* as in the sen-

tence *He should study harder.* Mistakes are seldom made, however, in this use of *should.*

DRILL XV F, G

Supply *shall* or *will, should* or *would* in the sentences below, applying the principles just learned.

1. He says that he (shall, will) be ready soon.
2. We said that we (should, would) go by an earlier train.
3. They declared that they (should, would) never agree to such a ruling. (*Volition.*)
4. She thinks that she (shall, will) dance in the pageant.
5. She is determined that her sister (shall, will) dance in the pageant.
6. You seem to think that we (shall, will) be late.
7. Janet said that I (should, would) not find the game interesting.
8. Jack said that we (should, would) be late for the first act of the play.
9. I thought that they (should, would) find the skating good.
10. He knew that we (should, would) not like that book.
11. We believed that he (should, would) help us with the play, for he had said that he (should, would) be glad to.
12. We knew that we (should, would) have trouble with that lesson.
13. I felt sure that you (should, would) understand.
14. I said that I (should, would) be glad to see them.
15. They told us that they (should, would) take two tickets.

XVI. Verbals

A. Participles.

In English we have several parts of verbs, or *verbals,* which, though not complete in themselves, are frequently used to complete other verbs or used as other parts of speech. One of the most frequently used verbals is the participle. We have already found that present participles are added to different tenses of the verb *be* to make the progressive tenses, as *We were walking.* We have used past participles in forming the perfect tenses of verbs, as *I have*

seen, I had seen, I shall have seen. Besides the present participle and the past participle, there is a perfect participle, *having found, having known, having walked.* Participles, then, have three tenses, present, past, and perfect.

Present participle: finding.
Past participle: found.
Perfect participle: having found.

When participles are used to make some tense of a verb, they are considered as part of the verb phrase in which they appear, not as separate words. Often, however, the participle is used as a modifier. In the sentence *A letter written by his mother lay on the desk,* the past participle *written* is used as an adjective, and is itself modified by the adverbial phrase *by his mother.* In the sentence *The child, plump and smiling, greeted us, smiling* is the present participle and is used as an adjective parallel with *plump* to modify *child.* In the same way, in the sentence *We, being interested, asked his opinion,* the passive participle *being interested* modifies *we.*

Thus we see that participles in all three tenses may be used as adjectives. They still retain, however, the nature of verbs and may be followed by objects. Notice this sentence: *On the back porch sat Mary shelling peas. Peas* is the object of *shelling,* although the participle is itself used as an adjective.

DRILL XVI A

Select the participles in the following sentences. Tell whether they are present, past, or perfect in tense, and explain what noun or pronoun each modifies. Do not be confused by participles that are parts of verb phrases.

1. Disregarding our advice, Jack had gone in as a substitute.
2. The boy, hunting hurriedly through his pockets, shook his head.
3. Waking suddenly, he sat up, listening for the bell.
4. Thanking them, Tom strode off, whistling a tune.
5. Marian, talking rapidly and flushing with pride, told us what had happened.

6. Harvey lay on the deck, terrified at the sight of the smoking ocean swells heaving so near him.

7. Swaying with the boat's motion, the fisherman rose and sent a grinding, stuttering shriek through the fog.

8. We sat half-blinded, staring at the circling sunlit ripples about the swiftly moving fishline.

9. A quiet sheet of gleaming water crossed by a bar of green made a background for spinning carriage wheels and prancing horses.

10. He stood waiting, his chin sunk a little, his hands clutching his stick nervously and marking the gravel with wavering lines.

B. Verbal nouns.

In the preceding pages we have found participles used as adjectives. There are words exactly like present participles in form that are used as nouns. We have these verbal nouns in sentences like the following:

Seeing is *believing.*
Walking is good exercise.

These verbal nouns ending in *ing* are called *gerunds.* They must not be confused with participles, which are always used as adjectives. The same word may be a participle in one sentence and a gerund in another. You must distinguish them by their use. Notice the sentences below:

Participle: The leaves fell slowly, *twirling* in little currents of air.
Gerund: Twirling a top was the child's favorite pastime.
Participle: He has a *seeing* eye and an *understanding* mind.
Gerund: Seeing what is right is not the same as *doing* what is right.

In the first and third sentences *twirling*, *seeing*, and *understanding* modify respectively *leaves*, *eye*, and *mind.* They are participles used as adjectives. In the second and in the fourth *twirling* and *seeing* are the subjects of their respective sentences, and *doing* is a predicate nominative. They are gerunds used as nouns.

DRILL XVI B

Use each of the following words in two sentences, once as a participle and once as a gerund.

calling	observing
traveling	playing
having	painting
sailing	printing
entertaining	studying

C. Possessive case with verbal nouns.

Exactly as we use the possessive *my* before the noun *books* in the phrase *my books*, we use the possessive *my* before the verbal noun *going* in *my going*, as *My going surprised her*. Most skillful writers, however, avoid this use of verbal nouns.

DRILL XVI C

Use the possessive form of some pronoun in the blanks before the verbal nouns in the sentences below.

1. We insisted upon ____ coming with us.
2. No one understood ____ refusing.
3. The teacher approves of ____ taking that course.
4. Mother believes in ____ having to find what we lose.
5. There is no need of ____ waiting for lunch.
6. What is the reason for ____ expecting so much?
7. What is the advantage in (Martha, Martha's) trying it?
8. We hadn't thought of (Father, Father's) caring to go.
9. I could not understand (my friend, my friend's) saying that.
10. We hadn't considered (Frank, Frank's) having to pay a fine on the book.

DRILL XVI C[2]

Write twelve sentences using the possessive case of a noun or pronoun with each of the following gerunds:

flying	growing	singing	seeing
agreeing	riding	coming	helping
planting	working	thinking	believing

D. Infinitives.

Another verbal that may be used as a noun is illustrated below.

> *To help* was clearly his duty.
> His duty was *to help*.
> He wanted *to help*.

As you see, *to help* is used as a noun in all three sentences. It is the subject of *was* in the first sentence, the predicate nominative in the second sentence, and the object of the verb *wanted* in the third. This verbal form is called the *infinitive*.

The infinitive is used most often, perhaps, as a noun, but not always. In the sentence *We did not know which road to take*, *to take* is used as a substitute for the clause *we should take*. The clause clearly tells what road you mean and is, therefore, used as an adjective. Thus *to take* is an adjective modifying *road*.

The infinitive is usually preceded by the preposition *to*, which is called the sign of the infinitive. After a few verbs the sign of the infinitive is omitted. We say, for instance, *Let me do the work* but *Allow me to do the work*. The sign of the infinitive is omitted after *let*, *hear*, *make*, *see*, and *feel*. We should be able to recognize an infinitive even without its sign by its verb form and its use as a noun or a modifier in the sentence where it occurs. Notice the infinitive without its sign in these sentences:

> I heard him shout.
> Can you make this pen work?
> One can feel the engine throb.
> Can't you see the object move?

Infinitives are of two tenses only: the present and the perfect tense, *to see* and *to have seen*.

DRILL XVI D

State whether each of the italicized words below is a gerund, an infinitive, or a participle. Give the reason for your statement.

1. His duty was *to change* the signal.
2. *To have kept* the road in such a blizzard would have been impossible.
3. The engineer ought *to have seen* the signal.
4. We heard *shouting* in the distance and the *trampling* of feet.
5. *Having expressed* his opinion emphatically, he left the room.
6. Coming toward us was a clean-*shaven* old man *wearing* a *dazzling* white neckcloth.
7. I would give much *to have been* there.
8. We hoped on *reaching* the top of the mountain *to find* the spring flowers in bloom.
9. Our *moving* depends upon John's *getting* the position he wants in Chicago.
10. A *broken* old woman *wrapped* in a shawl sat in a corner *mumbling* to herself.
11. His *asking to go* surprised us.
12. *Having found* the spring without difficulty, she was now eager *to get* away without *wetting* her feet.

E. The subject of the infinitive.

The infinitive often has a subject. Notice this sentence: *I told them to come early.* Here *them to come* is the object of *told.* It answers the question, What did you tell? The pronoun *them* is the subject of the infinitive *to come.* As you see, it is in the objective case. *The subject of the infinitive is always in the objective case.*

DRILL XVI E

a. Supply a pronoun in the objective case as subject of the infinitive in each of the following sentences. Write out the sentences. Do not mark the book.

1. Everybody wanted ____ to go.
2. We wanted ____ to be happy.
3. I asked ____ to speak.
4. She taught ____ to sing.
5. They expected ____ to be there.

b. Write five sentences, using the following verbs as infinitives and supplying subjects in the objective case.

to do to think
to find to play
to accept

In the sentence *Everybody supposed me to be her*, the infinitive *to be* links *me*, the subject of the infinitive, with *her*, the subjective complement. The subjective complement must be in the same case as the subject to which it refers. Therefore it must also be in the objective case if, as here, it refers to the subject of the infinitive, but it must be in the nominative case if it refers to the subject of the main verb. Notice these sentences:

Everybody supposed *me* to be *her*.
I was supposed to be *she*.

Remember these rules:

1. When *to be* has a subject, both subject and complement are in the objective case.
2. When *to be* has no subject, the complement is in the nominative case.

DRILL XVI E[2]

Write the following sentences, supplying the proper pronoun in each. You will find that the sentences under a follow rule 1, those under b, rule 2. In c you must apply both rules.

a. 1. You took (me, I) to be (he, him).
2. Nobody believed (they, them) to be (we, us).
3. We all expected the winner to be (he, him).
4. Did you take (him, he) to be (me, I)?
5. Had you expected the player to be (he, him)?
6. Everybody took (they, them) to be (we, us).
7. (Who, whom) did they take you to be?
8. I certainly never supposed the speaker to be (him, he).
9. Who would have believed you to be (she, her)?
10. I consider the better speaker to be (he, him).

b. 1. It seems to be (he, him) who is to blame.
2. The victor appears to be (him, he).
3. It appears to be (they, them) who are going.

4. It seems to be (us, we) (who, whom) they blame.
5. It is always (they, them) (who, whom) we meet.
6. I should like to have been (he, him).
7. Should you have liked to be (she, her)?
8. They would certainly like to be (we, us).
9. It surely must have been (they, them) who said that.
10. The strangers certainly appeared to be (them, they).

If you are sure that you have the correct form in each of the above sentences, practice saying the sentences aloud until the sound becomes familiar. Then write the sentences required in c.

c. Write ten sentences of your own, some of which contain infinitives with both subject and complement, some infinitives with complements only.

F. Mood.

Ordinarily we use verbs to make statements of fact or to ask questions. The forms that we use in these ways are usually the six tenses that we studied earlier. These, the present, the past, the future, and the three perfect tenses we say are in the indicative mood, the mood of statements.

A second mood, the imperative, is used in giving directions or commands, as *Come at once,* or *Turn to your left.* This is called the imperative mood. The imperative mood should give us no trouble in usage.

The third mood, the subjunctive, is used in sentences like the following:

If he *were* here, he could tell us.
If I *were* you, I should go.
I wish I *were* going.

As you see, these sentences express a condition that is not a fact. Now if we were using the indicative in these sentences, we should use *was* in place of *were* in each. *Were* is the past of the subjunctive and should be used to express conditions contrary to fact. We are saying *If he were here,* when presumably he is not here: *if I were you,* when of

course I am not you; *if I were* going, when apparently I am staying. This is practically the only use that we make of the subjunctive mood in everyday speech.

The present subjunctive consists of *be* in all persons and is used only in certain legal documents of statements of law, as *if it be found*, or *if he be found guilty*. The past, which we do use as we have seen in expressing conditions contrary to fact, consists of *were* in all persons.

PAST OF THE SUBJUNCTIVE

if I were
if you were
if he, she, or it were

if we were
if you were
if they were

DRILL XVI F

Some of the following sentences are in the indicative mood. They state facts. Others are in the subjunctive mood. Insert the correct verb in each sentence as you write it. Be sure that you can give the reason for using each form.

1. If I ____ only there!
2. He said that he ____ ready.
3. If he ____ here, he could help us.
4. If I ____ she, I should do something about it.
5. ____ you as old as she, you might go, I suppose.
6. I wish that Jane ____ through with her work at two.
7. If she ____ sure of the address, I should write.
8. I realize that I ____ hasty in what I said.
9. I wish that I ____ more considerate of other people.
10. If he ____ a graduate of our school, he would think differently.
11. How I wish I ____ taller!
12. I should buy that book if I ____ you.

DRILL XVI F²

Write eight original sentences that you might use in conversation. Let the past of the subjunctive be used correctly in each.

XVII. Oral Drills in the Correct Use of Verbs

A. There is and *there are.*

When the word *there* begins a sentence we do not know whether it refers to a singular or to a plural noun until later. If it refers to a singular word, the verb must be singular. If it refers to a plural word, the verb must be plural. Notice these sentences:

There *is* no *need* of going.
There *are* no *forks* on the table.
There *is* no *one* here.
There *are* many *reasons* why we should stay.
There *is* a good *crowd* of boys going.

DRILL XVII A

Write ten sentences of your own, beginning with *there is* or *there are.* Be sure they are correct; then read them aloud several times.

B. Lie and *lay.*

Certain verbs, because of likenesses in form, are often confused. Try to keep clearly in mind the distinctions noted below:

Lie means *to recline.*
Lie is intransitive (never takes an object).

Present
lie
lies

Past
lay

Present perfect
have lain

Present participle
lying

Lay means *to place.*
Lay is transitive (may take an object).

Present
lay
lays

Past
laid

Present perfect
have laid

Present participle
laying

DRILL XVII B

Read the following sentences aloud, supplying some form of the verb *lie* or *lay* in each of the blanks.

1. Mother had just ____ down for a moment when the bell rang.
2. Your knife ____ there on the grass where you dropped it.
3. That book has ____ on my desk all night.
4. The hens have just ____ three eggs.
5. Your coat is ____ where you left it.
6. Many famous cities ____ (past) in the path of the invader.
7. They now ____ (present) in ruins.
8. She ____ the papers on the shelf. They must have ____ there ever since.
9. The wounded soldier had ____ on the battlefield all night.
10. Our way ____ over that hill.
11. Where ____ the difficulty in that problem?
12. The children's toys were ____ about the room.
13. He had ____ his coat aside.
14. Where has the account book been ____?
15. Her wraps have ____ there ever since she came in.

C. Sit and *set.*

Sit means *to seat oneself.*
Sit is intransitive.

Present
sit
sits

Past
sat

Present perfect
have sat

Present participle
sitting

Set means *to place.*
Set is transitive.

Present
set
sets

Past
set

Present perfect
have set

Present participle
setting

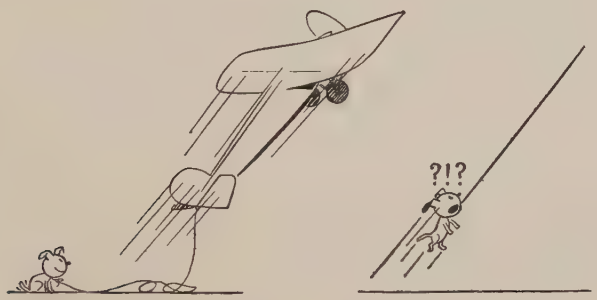
DRILL XVII C

Use some form of *sit* or *sat* in each of the following blanks. Read the sentences aloud.

1. Let the plants ____ in the window.
2. I ____ them there to get the sunlight.

3. You will find them ____ on the steps.
4. We have ____ here for some time.
5. We have been ____ here for some time.
6. Where have you been ——?
7. Shipwreck Kelley is —— on the flagpole, but why he —— alone and —— himself such a task is a mystery.
8. Please ____ the package there.
9. Do ____ up straight and ____ your feet firmly on the floor.
10. He had ____ his watch by the clock that was ____ in the corner.
11. Before you ____ down, please ____ the clock right.
12. He ____ on the shelf a framed portrait of an old lady ____ by a window.
13. I ____ a pan of milk for the cat, but she ____ on the doorstep sunning herself.
14. ____ his foot firmly on the rock, he pulled with all his might. Soon the boat was ____ upright again.
15. She has ____ in that corner too long. May she ____ by the window now?

D. Rise and *raise.*



rise **raise**

Rise means to become higher.
Rise is intransitive.
Rise may also be used as a noun.

Raise means to lift.
Raise is transitive.
Raise is used as a noun only colloquially.

Present	*Present*
rise	raise
rises	raises

Past	*Past*
rose	raised
Present perfect	*Present perfect*
have risen	have raised
Present participle	*Present participle*
rising	raising

DRILL XVII D

a. Use some form of *rise* or *raise* in each of the blanks below. Read the sentences aloud until you become familiar with the correct sound.

1. The water in the river has ____ higher during the night.
2. She ____ her hand as a signal to those who followed.
3. The bread has not ____ yet. This yeast does not ____ it so well as the other.
4. The river ____ away to the south.
5. He had ____ to great prominence.
6. His fellow citizens ____ a memorial to him.
7. The tax rate is constantly ____, but the property valuations have not been ____ as they should be.
8. As the sun ____, a thick mist began to ____ from the meadows.
9. The cost of living had already ____ considerably before his salary was ____.
10. ——— to his feet, the venerable man ____ his hand to command silence.
11. The wind is ____ and ____ the curtain. Please ____ the window.
12. She ____ (*present*) a new variety of lilacs. The bushes ____ almost to the height of trees.
13. Whenever questions of finance ____ (*past*), he ____ a protest.
14. He wants a ____ in salary. The salaries of his associates have already been ____.
15. When the wind ____ (*past*), the water of the river had already ____ to the proportions of a flood, yet no one ____ a question regarding personal safety.

b. Write ten sentences of your own, using the verbs *sit*, *set*, *lie*, *lay*, *rise*, and *raise*.

See the mastery test on page 469.

E. Other irregular verbs.

Following are certain distinctions that should be kept carefully in mind. In some vicinities mistakes are made that do not occur in others. Notice what mistakes are made in your own community. Do you hear any errors in the usage indicated here? Do you hear any mistakes that are not noted here? Train your ear to detect incorrect forms. Practice correct usage until it becomes familiar to you.

1. *Can* and *may* must be distinguished. *Can* means *to be able; may* means *to be permitted.*

2. *Bring* means *to take toward* the speaker; *carry* means *to take away from* the speaker.

3. *Come* suggests motion *toward* the speaker; *go* suggests motion *away from* the speaker.

4. *Ought* is an incomplete verb. It has no participle. Never use it with *had.*

5. *Wake* may be either transitive or intransitive, as *I waked early* or *I waked my brothers.* Notice that the past is *waked. Awake* is a different verb. Its past is *awoke.* It should not be used in the transitive. *I awoke* is correct, but not *I awoke the sleepers.*

6. The past and the past participle of *hang* are both ordinarily *hung. The grapes hung from the vine. She had hung the clothes to dry.* When, however, the word is used in the sense of *execute,* the past and the past participle are *hanged. The criminal was hanged.*

7. Notice the distinction between the past and the past participle in each of the following verbs:

Present	*Past*	*Past participle* (with *have, had, is,* or *was.*)
eat	ate	eaten
blow	blew	blown
break	broke	broken
drink	drank	drunk
draw	drew	drawn
fall	fell	fallen
freeze	froze	frozen
see	saw	seen
steal	stole	stolen
swim	swam	swum
do	did	done

DRILL XVII E

a. Use in each of the following sentences some form or forms of the verb or verbs indicated. Read the sentences aloud.

1. (do, *past*) We ____ the work as rapidly as possible.
2. (can, may) ____ we girls run the typewriter as fast as we ____?
3. (fall, lie) The apples had ____ from the trees and were ____ on the grass.
4. (fall, break) James has ____ from a tree and ____ his arm.
5. (wake, awake) He ____ his brother, and they started out before any one else ____.
6. (see) He ____ his mistake before any one else had ____ it.
7. (take, bring, carry) ____ your books into the next room; don't ____ them here. We can't ____ them back and forth.
8. (go, come) Shall we ____ to your house, or will you ____ here?
9. (ought) We ____ to go now, ____n't we?
10. (bring, carry, come, go, lie, lay) Shall we ____ the pictures with us when we ____, or shall we leave them ____ing here?

b. Write ten sentences of your own, using correctly verbs which you know are sometimes used incorrectly. You may choose verbs from the list above or others not listed.

F. Shall and *will.*

DRILL XVII F

Choose the correct form in each of the following sentences. Practice reading the sentences aloud.

1. (Shall, will) you be ready when I come back? (*Simple future.*)
2. (Shall, will) you be ready when I come back? (*Request.*)
3. (Shall, will) he complete the work? (*Simple future.*)
4. (Shall, will) he be required to finish the work? (*Volition.*)
5. (Shall, will) you go? (*Future.*)
6. (Shall, will) you go? (*Request.*)
7. (Shall, will) we take this seat?

8. (Shall, will) I help you?
9. (Shall, will) they be able to hear?
10. (Shall, will) they be required to listen to all this?
11. (Shall, will) he find the way?
12. (Shall, will) he be fined for an error?
13. (Shall, will) we never hear the last of that story?
14. (Shall, will) you be so good as to tell me the way?
15. (Shall, will) you spend the summer in camp?
16. (Shall, will) you come to see me this summer?
17. (Shall, will) she be excused for her fault this time?
18. (Shall, will) she know better next time?
19. (Shall, will) I find you here when I return?
20. (Shall, will) we meet at two?

DRILL XVII F[2]

1. I (shall, will) do my best to bring about an agreement. (*Volition.*)
2. I (shall, will) be glad to see you tomorrow at ten.
3. We (shall, will) find many interests in common I hope.
4. We (shall, will) do our very best to help him.
5. You (shall, will) find the paper in the left-hand drawer.
6. You (shall, will) not leave the room till you have promised.
7. He (shall, will) find some difficulty in making the schedule.
8. He (shall, will) never be allowed that privilege again.
9. She (shall, will) never hear the last of that, I fear.
10. She (shall, will) never hear the last of that, I am determined.
11. It (shall, will) be too late for the express.
12. It (shall, will) never be said that I neglected my duty.
13. They (shall, will) never find the hiding place if I can prevent it.
14. They (shall, will) never finish the problem at this rate.
15. I (shall, will) draw it as accurately as I can.
16. We (shall, will) be obeyed, whatever happens!
17. We (shall, will) have no difficulty in finding the way I'm sure.
18. You (shall, will) find him a most agreeable companion.
19. Our club members (shall, will) do anything in their power to make your visit enjoyable.
20. "They (shall, will) not pass" became a watchword with the French during the Great War.

G. Should and *would.*

DRILL XVII G

1. I said that I (should, would) do anything in my power to help him.
2. We said that we (should, would) gladly help him.
3. He says that he (shall, will) be ready by three.
4. He says that he (shall, will) never enter that house again.
5. You said that you (should, would) go, did you not?
6. You said that you (should, would) be willing to help, did you not?
7. She is sure that she (shall, will) succeed this time.
8. She says that she (shall, will) do it no matter what the cost.
9. They said that they (should, would) get the materials ready.
10. They were determined that they (should, would) not change the date.
11. They said that they (should, would) probably arrive at eight.
12. They thought they (should, would) take the shorter path.
13. I think that I (shall, will) see him tomorrow.
14. I hope that I (shall, will) find him in.
15. You remember the quotation: Ask, and it (shall, will) be given you; seek, and ye (shall, will) find.

DRILL XVII G [2]

1. I said that he (should, would) be held responsible for the safety of the letters.
2. I say that he (shall, will) be held responsible for the safety of the letters.
3. You thought yesterday that she (should, would) go to the play with you tonight.
4. He says that she (shall, will) not be disturbed by such thoughtless people if he can prevent it.
5. She thinks that you (shall, will) be ready to go by that time.
6. We felt sure that she (should, would) agree with us.
7. We are confident that you (shall, will) consent.
8. We said that we (should, would) be only too glad to help.
9. We said that he (should, would) be only too glad to help. (*Future.*)

10. We said that he (should, would) be only too glad to help. (*Ought.*)
11. They think that I (shall, will) be the last to finish my contract.
12. I think that they (shall, will) be mistaken; in fact, I am determined that they (shall, will) be.
13. You said that he (should, would) finish before we did.
14. He thinks that she (shall, will) find the work too difficult.
15. I am confident that she (shall, will) succeed. Her mother is determined that she (shall, will).

H. Possessive with verbal.

DRILL XVII H

Use the possessive form of the pronoun with a verbal noun. Read these aloud repeatedly.

1. (Me, my) coming was a surprise.
2. None of us thought of (Harry, Harry's) telling him.
3. (Him, his) running the car made it impossible for all of us to go.
4. I don't know what to think of (him, his) saying that.
5. No one thought of (us, our) resigning.
6. Father was averse to (me, my) being a candidate.
7. I certainly approve of (him, his) running for office.
8. Weren't you surprised at (his, him) coming so early?
9. Had you thought of (Mary, Mary's) being offended?
10. I had not thought of (you, your) finding that problem so difficult.
11. Do you agree to (them, their) carrying five subjects?
12. Are you in favor of (me, my) speaking to them?
13. Have you heard of (them, their) applying for the position?
14. There's little probability of (our, us) going.
15. Had you dreamed of (Tom, Tom's) wanting it?

I. Objective with infinitive.

DRILL XVII I

Use the objective case with an infinitive when the infinitive has a subject. Use the nominative case when the infinitive has no subject. Practice reading the sentences aloud.

1. We took the players to be (they, them).
2. Nobody took the swimming teacher to be (me, I).

3. Father thought us to be (they, them).
4. We all supposed you to be (he, him).
5. (Who, whom) do you suppose they believed (we, us) to be?
6. (Who, whom) could they have supposed Alice to be?
7. The new leader is sure to be (he, him).
8. I should never take the captain to be (he, him).
9. We all wanted the president to be (she, her).
10. Nobody takes (we, us) amateurs to be professionals.
11. Nobody takes you professionals to be (we, us) amateurs.
12. How could you have imagined (she, her) to be (me, I)?
13. The author was never imagined to be (she, her).
14. How could any one have imagined the author to be (she, her)?
15. The newcomer certainly appears to be (him, he).

J. Subjunctive forms.

DRILL XVII J

Use the subjunctive *were* to express condition contrary to fact. Repeat the correct forms until they sound familiar.

1. If he (was, were) here, he could help us.
2. I wish I (was, were) sure of the truth of that statement.
3. If he (was, were) going, he should be starting now.
4. If I (was, were) you, I should start at once.
5. I do wish she (wasn't, weren't) so sure of everything!
6. If John (was, were) only older, he could run the car.
7. If he (is, be) found guilty, let him be punished.
8. If I (was, were) the owner of that house, I should take better care of it.
9. I wish I (was, were) an aviator.
10. If it (was, were) only pleasant today, we could take some pictures.
11. I do wish Mother (was, were) willing for me to go.
12. If he (wasn't, weren't) so likely to become panicky, I shouldn't feel so anxious.
13. If she (wasn't, weren't) so heedless, she would be a good student.
14. I wish Tom (wasn't, weren't) always so sure of winning.
15. How I wish I (was, were) going with you!

Diagnostic and Mastery Tests for Verbs

DIAGNOSTIC TEST

This test should enable you to see where lie your weaknesses in the use of verbs. Each number refers to a drill in which you will find further practice in the usage illustrated in each sentence.

List the numbers 1 to 50. Choose from the parentheses in each sentence the word that would be correct in that place. Write it beside the proper number.

1. The dog had (laid, lain) down at its master's feet. (XVII B)
2. We had (laid, lain) the book on the table where it was (laying, lying) when we came in. (XVII B)
3. Our route (lays, lies) through the city. (XVII B)
4. The papers have been (laying, lying) on the floor since she finished reading them. (XVII B)
5. He has (laid, lain) the case before a lawyer. (XVII B)
6. Please (set, sit) the matter right at once. (XVII C)
7. The farmer (set, sat) the (sitting, setting) hen on a dozen eggs. (XVII C)
8. The river had (risen, rose) during the night. (XVII D)
9. The tree had (fell, fallen) across our path. (XVII E)
10. (Bring, carry) the books upstairs. (XVII E)
11. He (did, done) the work as quickly as he could. (XVII E)
12. The captain has just (lain, laid) the case before the team, and they all feel that the only course (lies, lays) in keeping their engagement even if they do lose the game. (XVII B)
13. The enemy were (laying, lying) in wait but we had (laid, lain) plans to escape. (XVII B)
14. The bread had (rose, risen) more quickly than she expected. (XVII D)
15. Are they expecting a (rise, raise) in salary? (XVII D)
16. (Can, may) we begin or (hadn't we ought, oughtn't we) to start so soon? (XVII E)
17. John (did, done) the best he could but he (saw, seen) at once that a tree had (fell, fallen) and (broke, broken) the wire. (XVII E)
18. If he (was, were) the speaker, I should surely go. (XVII J)

19. I wish I (were, was) sure which road to take. (XVII J)
20. If there (were, was) a boat to let, we could row across. (XVII J)
21. If she (was, were) only a better student, there would be no question of her taking the leading part. (XVII J)
22. If I (was, were) she, I should start earlier. (XVII J)
23. I (shall, will) be glad to help in any way. (XVII F^2)
24. He said that he (should, would) be glad to see us often. (XVII G)
25. "It (shall, will) be done!" he cried sharply. (XVII F^2)
26. They (shall, will) find the road a pleasant one I feel sure. (XVII F^2)
27. The teacher said that I (should, would) find the book on the shelf. (XVII G^2)
28. (Shall, will) you help me? (XVII F)
29. I do not know whom we (shall, will) find there. (XVII F^2)
30. She intends that you (shall, will) finish the work tonight. (XVII F^2)
31. There (was, were) at least ten boys playing in the street. (XVII A)
32. They trusted to (me, my) finding the way. (XVII H)
33. The new cheer leader is likely to be (he, him). (XVII I)
34. Had you heard of (us, our) applying for the work? (XVII H)
35. We all wanted the speaker to be (he, him). (XVII I)
36. How could John ever take you to be (me, I)? (XVII I)
37. The best players are supposed to be (they, them). (XVII I)
38. We all relied upon (him, his) being there. (XVII H)
39. Are you sure it was (they, them, their) petitioning that brought the change? (XVII H)
40. I wish she (was, were) going with me. (XVII J)
41. (Was, were) there two or three figures in the answer? (XVII A)
42. I feel sure that we (will, shall) not need sweaters. (XVII F^2)
43. Should you have expected the new director to be (he, him)? (XVII I)
44. Was the winner supposed to be (she, her)? (XVII I)
45. Everybody took my sister to be (I, me). (XVII I)
46. We ought to start soon, (hadn't, oughtn't) we? (XVII E)

47. Is there any likelihood of (him, his) making the team? (XVII H)

48. (Who, whom) should you expect the winner to be? (XVII I)

49. He had (swum, swam) to the buoy. (XVII E)

50. (Can, may) we (go, come) to your house or (shall, will) you (go, come) to ours? (XVII E, F)

MASTERY TEST

When you are sure that you have mastered the use of verbs, prove your power by taking the mastery test.

List the numbers 1 to 40. Choose from the parentheses the word that you consider correct in each sentence. Write the word beside the corresponding number.

1. The cat has (laid, lain) by the fire. (XVII B)
2. Isn't that the place where it was (laying, lying) when the dog came in? (XVII B)
3. (Shall, will) the visitor be invited to speak? You must decide. (XVII F)
4. Do you think that the visitor (shall, will) be invited to speak? (XVII F)
5. If I (were, was) sure that my work was correct, I would feel more confidence in helping you. (XVII J)
6. He (don't, doesn't) know any better. (XVII E)
7. (May, can) you go with me? (XVII E)
8. I do wish I (was, were) going too. (XVII J)
9. I (shall, will) reach Chicago by that time if all goes well. (XVII F[2])
10. She (hadn't ought, oughtn't) to find the work hard if she (sits, sets) right at it, (ought, had) she? (XVII E, C)
11. The pictures have (laid, lain) there for days. (XVII B)
12. Please (sit, set) the plant on the window sill. (XVII C)
13. You are not (sitting, setting) in good position. You are almost (laying, lying) on your desks. (XVII C, B)
14. I (shall, will) be glad to see you, you may be sure! (XVII F[2])
15. Is he going to have a (rise, raise) in salary? (XVII D)
16. I do wish I (was, were) going too. (XVII J)

17. If it (wasn't, weren't) so late, we could buy it now. (XVII J)

18. I shall have to use different yeast hereafter. This (don't, doesn't) (rise, raise) the bread properly. (XVII E, D)

19. Tom, will you (bring, carry) these books to the art room? (XVII E)

20. Don't (raise, rise) the window, Jack. The wind has (rose, risen). (XVII D)

21. The ship (lay, laid) at anchor. (XVII B)

22. She was busily (sitting, setting) the room to rights while Jane was (setting, sitting) reading. (XVII C)

23. The box had (fell, fallen) from a high shelf. (XVII E)

24. We ought to leave early, (oughtn't, hadn't) we? (XVII E)

25. We are (laying, lying) the cornerstone of the new building Saturday. (XVII B)

26. He (will, shall) be given justice! (XVII F[2])

27. I demand that you (shall, will) help us. (XVII F[2])

28. Of course I (will, shall) help you, gladly. (XVII F[2])

29. Their difficulty (lays, lies) in their inability to read understandingly. (XVII B)

30. He spends his time (laying, lying) about (lying, laying) great plans for the future. (XVII B)

31. There (was, were) not more than two errors in the paper. (XVII A)

32. Are you sure that (we, us, our) coming won't inconvenience you? (XVII H)

33. If I (was, were) you I (wouldn't, shouldn't) be too sure. (XVII J, G)

34. He simply (don't, doesn't) know any better. (XVII E)

35. I (waked, awoke) them when I opened the door. (XVII E)

36. He has (drank, drunk) all the water in the cage. (XVII E)

37. We (shall, will) be able to find the way easily now. (XVII F)

38. I (shall, will) be very glad to see you at any time. (XVII F)

39. He had (stole, stolen) away from his captor, but had (fell, fallen) on the cliff. (XVII E)

40. Is it (he, him, his) complaining that troubles you? (XVII H)

XVIII. Special Study of Adjectives and Adverbs

A. How to distinguish.

Many mistakes in speaking and writing come from confusing adjectives and adverbs because in some cases the words are the same in form. We speak of a *fast train* or we say *He drives fast. Fast* is an adjective in the first expression, an adverb in the second. Many times a *ly* is added to the adjective form to make the adverb.

DRILL XVIII A

Use the following adjectives and adverbs in sentences. Be sure that each adjective modifies a noun or pronoun, each adverb a verb, adjective, or other adverb.

attractive	attractively
brave	bravely
cold	coldly
fair	fairly
real	really

We sometimes make mistakes in the use of adjectives and adverbs when they appear in the predicate. After such words as *grow, feel, become, taste, smell, look,* we usually have predicate adjectives. If you are not sure whether you should have an adjective or an adverb in the predicate of your sentence, see if you could substitute *is* or *was* for the verb and have the sentence mean what you want it to. *The peaches taste sweet* is not different in meaning from *The peaches are sweet.* We could never think of saying *The peaches are sweetly.* Our predicate modifier must then be the adjective *sweet.* On the other hand, you should never say *He plays good* because you do not mean *He is good. He plays well* is correct, for *well* is an adverb modifying *plays.* In cases where you are still uncertain whether you wish to modify the noun or the verb, another test may help you. Substitute some other familiar adjective or adverb and see which sounds right. Should you say *He feels bad* or *He feels badly?* You would say *He feels sad* or *He feels happy.* You would not think of saying *He feels*

sadly or *He feels happily.* You see, then, that *He feels bad* is correct grammatically. Of course you probably mean *He feels sorry* or *He feels ill.*

DRILL XVIII A[2]

Supply the correct word in the following sentences.

1. How did you sleep last night? Oh, I slept (well, good).
2. He answered the questions (quick, quickly).
3. These flowers look (beautiful, beautifully).
4. These flowers are arranged (beautiful, beautifully).
5. Speak (clear and distinct, clearly and distinctly).
6. Drive (slow, slowly).
7. How do you think this coat fits? (Well! Good!)
8. How (sweet, sweetly) the forest smells!
9. He always plays (fair, fairly).
10. This machine works (easy, easily).
11. Come as (quick, quickly) as you can.
12. He slept (bad, badly) last night.
13. Does he feel (bad, badly) this morning?
14. That news sounds (good, well) to me.
15. Are you starting today? (Sure, surely.)

ORAL DRILL XVIII A[3]

Decide upon the correct form to be used in each of the sentences below. Read the sentences several times aloud, fixing the right sound in your mind.

1. The weather cleared (beautiful, beautifully).
2. Do you feel (well, good) this morning?
3. He worked (well, good) all day.
4. The cake tasted (well, good).
5. She hurt her hand (bad, badly).
6. I can see by the look of mischief in that small boy's eye that he feels (bad, badly).
7. She guessed (right, rightly).
8. He plays the piano (well, good).
9. Drive (slow, slowly).
10. Don't speak so (loud, loudly).
11. The work must be done (quieter, more quietly).
12. This engine works (easier, more easily) than that.
13. That dress fits (good, well).

14. This material looks (good, well).
15. "How are you today?" "(Good, well), thank you."
16. Call (louder, more loudly).
17. Do try to speak (more clearly, clearer).
18. Isn't this (nearer, more nearly) right?
19. Please write (finer, more finely) on the next paper.
20. I never heard any one speak (truer, more truly).

B. Comparison of adjectives and adverbs.

Both adjectives and adverbs have three degrees of intensity. We may say *John is strong; his brother is stronger*, but *Fred is strongest of all. Strong*, *stronger*, and *strongest* are the three degrees of the adjective *strong*. In comparing adjectives or adverbs, we speak of the first form *strong* as the *positive*, the second, *stronger*, as the *comparative*, and the third, *strongest*, as the *superlative*. Usually the comparative and the superlative are formed by adding *er* or *est* to the positive, but many adjectives are irregular in comparison. Here are several irregular forms that you should know.

Positive	*Comparative*	*Superlative*
good *or* well	better	best
bad *or* ill	worse	worst

ill **worse** **worst**

little	less	least
much or many	more	most

Most adverbs are compared by adding *more* and *most* to the positive. *She thinks clearly; her sister thinks more clearly; but Janet thinks most clearly.* As you noticed, the adverb *well* has the same forms for the comparative and the superlative as the adjective *good*. Certain adjectives ending in *ful* or *less* form the comparative and superlative as adverbs do by using the words *more* and *most*. In fact

all adjectives of two or more syllables may be compared like adverbs if adding *er* or *est* makes an awkward word.

DRILL XVIII B

Write sentences with correct forms. Read them aloud.

1. Please drive through this street (slower, more slowly).
2. Her dress looked (prettier, more prettily) than mine.
3. Her dress was made (prettier, more prettily) than mine.
4. Jack works (more accurately than the rest, most accurate of all).
5. This orange tastes (sweeter, more sweetly) than the ones we bought last week.
6. He directs the music (finer, more finely) than his predecessor.
7. This is the song I can sing (easiest, most easily).
8. This vine twists about (queerer, more queerly) than the other.
9. If you run, you can get there (quicker, more quickly).
10. Can't you hold your hand (steadier, more steadily)?
11. This engine runs (easier, more easily) than the other.
12. If you speak a little (louder, more loudly) you can be heard.
13. She speaks (correcter, more correctly) than her sister.
14. The subway will get us there (quicker, more quickly) but less (comfortable, comfortably) perhaps.
15. You'll have to go (slower, more slowly).
16. Please try to be (carefuler, more careful) in keeping margins on your themes.
17. Write your account (fuller, more fully).
18. She accepted the decision (cheerfuler, more cheerfully) than I had expected her to.
19. Did you ever see anything (carelesser, more careless) than that?
20. He looked (sadder, more sadly) than I had ever seen him look before.
21. Today she talked (happier, more happily) about the incident.
22. She feels (happier, more happily) every day.
23. I don't know of a (skillfuler, more skillful) driver.
24. They fastened the door (securer, more securely) than before.
25. Stand (firmer, more firmly) when you swing the bat.

ORAL DRILL XVIII B[2]

In comparing adjectives we must be careful to use the superlative in referring to more than two, the comparative in referring to one of two. Notice these sentences:

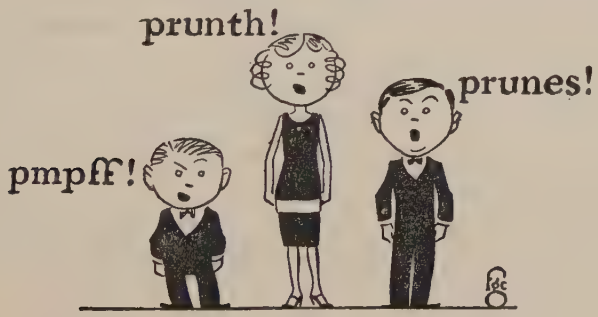
Who runs faster, Jack or Tom?
Who runs fastest, Jack, Tom, or Dick?

Read the following sentences aloud, supplying the correct form of adjective in each.

1. Of the two, this book is (best, better).
2. There are two roads. Which is (shorter, shortest)?
3. Of the three girls, Mary is the (brighter, brightest).
4. James is the (quickest, quicker) boy of the two, but Henry is the (more, most) accurate.
5. Which of the three boys is (taller, tallest)?
6. Which is (higher, highest), Pike's Peak or Mt. Washington?
7. Which of the two candidates is (more, most) likely to be elected?
8. Robert is by far the (better, best) player in school.
9. Which is (nearer, nearest) the earth, Saturn or Mars?
10. Which of the two automobiles will get there (sooner, soonest)?

C. Comparative with two, superlative with three or more.

The comparative form of an adjective or an adverb must be used when two objects or two actions are referred to. *He is taller than I. He speaks more distinctly than she.* Here



his tallness is compared with mine, his way of speaking with hers. If one of several acts or persons is referred to, the superlative is used. *He speaks most distinctly of all. She is the tallest of the three.*

DRILL XVIII C

Decide whether the comparative or the superlative should be used in the following sentences. Supply the correct word.

1. This team is the (stronger, strongest) of the two.
2. Judith is the (best, better) hiker of the two.
3. Of these three roads which is the (shorter, shortest)?
4. When you and I play games, you always get the (best, better) of me.
5. That is the (taller, tallest) boy in our school.
6. Which of these three candidates is the (abler, ablest)?
7. Do you find *The Call of the Wild* or *Bob, Son of Battle* the (most, more) interesting?
8. Who walks (faster, fastest), you or I?
9. Of the two sites for playgrounds, this is the (more, most) centrally located.
10. Their school paper and ours are the (more, most) progressive in the state.
11. He is the (oldest, older) but you are the (tallest, taller), are you not? (Referring to two.)
12. Of these two papers which looks as if it were the (neater, neatest) and (more, most) accurate?

DRILL XVIII C[2]

When *so* or *as* is used as an adverb, *so* should always be used in negative statements and *as* in affirmative statements.

He is *not so* tall as I.
He is *as* tall as I.

Read the following sentences aloud, supplying the correct forms.

1. He is not (so, as) skillful as he should be.
2. This book is (so, as) interesting as that, but it is not (so, as) well written.

3. To me no game is (so, as) interesting as baseball.

4. Neither science nor mathematics is (so, as) difficult for me as history.

5. Sarah thinks that she is (so, as) studious as her sister, but none of her teachers thinks that she recites (so, as) well in class.

6. Neither of the girls is (so, as) sure as I that this is the right road.

7. None of us is (so, as) hungry as they.

8. His other presents are not (so, as) much appreciated as his football.

9. Of the two boys Bob is the (best, better) swimmer. He is also (so, as) good a runner as Frank.

10. Many people make themselves unhappy by thinking that they are not (so, as) fortunate as others.

D. Common errors in the use of adjectives and adverbs.

Certain adjectives from their meaning cannot be compared. We cannot, for instance, correctly say *more perfect* or *more complete* because both perfection and completeness are states that cannot be improved upon. We should never say *more* or *most correct*, *vertical*, *horizontal*, *parallel*, or *constantly*. In these cases we might say *more* or *most nearly correct*, *perfect*, or *parallel*. This would mean approaching by degrees the state of correctness or perfection.

Several adjectives are often used incorrectly because they are confused with adverbs. *Most* is an adjective, but *almost* is an adverb. We may say *most people*, since *most* modifies the noun *people*, but we should say *almost all people* because here *almost* modifies the adjective *all*. In the same way *some* is an adjective and *somewhat* an adverb. We may say *I have some books*, but we should say *I feel somewhat better*. *Some*, the adjective, may modify *books*, but *somewhat*, the adverb, must modify the adjective *better*.

DRILL XVIII D

Write eight sentences, using each of the following words in two different sentences.

some	most
somewhat	almost

Two words that are frequently misused are *this* and *that* with their plural forms *these* and *those*. These words when used in place of nouns are, of course, pronouns, as *These are the sentences*. They are called demonstrative pronouns because they seem to point out the things they refer to. When the same words are used as modifiers, they are called demonstrative adjectives. *This story is interesting* or *Those books are heavy* illustrate the use of these words as modifiers. Since, unlike most adjectives, these words have two forms, one for the singular and one for the plural, we must be very careful always to use the singular with a singular noun and the plural with a plural noun. We should say *this kind* or *this sort*, *these kinds* or *those kinds* or *sorts*.

In our study of pronouns we found that the indefinite pronouns such as *each*, *every one*, *any one*, *either*, *neither*, *anybody*, *nobody*, *somebody*, *everybody*, and *none* are singular and must be followed by singular verbs and referred to by singular pronouns. Some of these words, as *each*, *every*, *either*, *neither*, may be used as adjectives, and when so used must be followed and referred to by the singular.

Neither
Every } boy has brought his dues.
Each

On the other hand, *both* must be plural in its use. *Both girls have completed their work*. *All* is usually plural, as *All pencils are to be sharpened*. Sometimes *all* is used as a pronoun meaning everything, as in the sentence *All is lost*. Then, as you see, it is singular. Again *all* may be used as an adverb in such expressions as *all these ideas* or *all this discussion*. In such cases, as it is merely a modifier and may be either singular or plural, the number of the noun that it modifies determines the number of the verb. There is, however, little chance of mistake in the use of *all*.

DRILL XVIII D[2]

Write the following sentences, supplying the correct form.

1. This paper is (more, more nearly) correct than that.
2. Neither girl (has, have) left (her coat, their coats).
3. Do you like (this, these) kind of apples?
4. (Most, almost) everybody went to the game.
5. I don't understand (that, those) sort of problems.
6. Do try to make this report (more, more nearly) complete.
7. This boy must be (some, somewhat) older than you.
8. Each person had (his fortune, their fortunes) told.
9. That tower is (most, almost) as tall as the monument.
10. Nearly every person (likes, like) to have (his, their) advice asked.

Diagnostic and Mastery Tests for Adjectives and Adverbs

DIAGNOSTIC TEST

The diagnostic test should indicate where lie your weaknesses in the use of adjectives and adverbs.

List the numbers 1 to 20. Choose from the parentheses the word that seems to you correct in each sentence. Write the word beside the corresponding number.

1. "How do you feel this morning?" "Oh, I feel (well, good)." (XVIII A)
2. Fred is by far the (strongest, stronger) of the two. (XVIII C)
3. I feel (bad, badly) to think of it. (XVIII A)
4. He plays (smoother, more smoothly) than I. (XVIII B)
5. (Most, almost) all the players are here now. (XVIII D)
6. When we are driving, she always goes (slower, more slowly) than I. (XVIII B)
7. Can't you speak (louder, more loudly) Myra? (XVIII B)
8. You will have to move (quicker, more quickly) if you are going to finish (prompter, more promptly) than he. (XVIII B)
9. She was the (taller, tallest) of the three. (XVIII C)
10. She is not (so, as) skillful as her sister. (XVIII C[2])

11. (Most, almost) all the class were present at the game. (XVIII D)

12. Although the playing was not (so, as) good as usual, (most, almost) everybody seemed to have a good time. (XVIII C^2, D)

13. Although Tom is (so, as) good a runner as Carl, he is not (so, as) good a ball player. (XVIII C)

14. Please try to give a (more, more nearly) complete report this time. (XVIII B)

15. None of us (like, likes) to have (his, their) pet projects laughed at. (XVIII D)

16. That coat fits you (good, well). (XVIII A)

17. The sign reads: Drive (slow, slowly). (XVIII A^2)

18. This wheel rolls (easier, more easily) than that. (XVIII B)

19. Do you like (this, these) kind of problems? (XVIII D)

20. She certainly sings (beautiful, beautifully). (XVIII A)

MASTERY TEST

When you have mastered the usage in which the diagnostic test has shown you weak, take the mastery test to prove your power.

List the numbers 1 to 20. Choose from the parentheses the word or words that you consider correct in each sentence. Write the word beside the corresponding number.

1. This orange tastes (sweeter, more sweetly) than that. (XVIII B)

2. He answered (quicker, more quickly) than I. (XVIII B)

3. "Will you help me?" "(Sure, Surely), I shall be glad to." (XVIII A)

4. Did you rest (well, good) last night? (XVIII A^2)

5. My costume certainly looked (queerer, more queerly) than the others. (XVIII B)

6. Walk (steadier, more steadily) or you'll spill the milk. (XVIII B)

7. You must speak (louder, more loudly), for she is deaf. (XVIII B)

8. She is certainly the (older, oldest) of the two. (XVIII C)

9. Which of these two roads is (shorter, shortest)? (XVIII C)

10. (Most, almost) all the class agreed. (XVIII D)
11. He is feeling (some, somewhat) better today. (XVIII D)
12. Neither of them (has, have) brought (his, their) books. (XVIII D)
13. I never can understand (these, this) sort of problem. (XVIII D)
14. Does this dress hang (even, evenly)? (XVIII A)
15. This is not (so, as) good a seat as that. (XVIII C)
16. Who is the (best, better) student, Betty or Marie? (XVIII C)
17. I think that Marie is (so, as) able as Betty, but not (so, as) studious as she. (XVIII C)
18. Speak (quieter, more quietly). Mother is asleep. (XVIII B)
19. None of us (is, are) sure of (his, our) way. (XVIII D[2])
20. He'll win (easy, easily). (XVIII A)

APPENDIX 1

CONTRACTS AND STUDY PLANS

For Schools That Follow Some Scheme for Individual Instruction

First Ten Weeks in Composition and Grammar

In these assignments provision is made for the study of grammar in the first ten weeks. If grammar has been studied in preceding years, the class can proceed almost at once with the study of sentence structure and punctuation. Alternative assignments are given for classes studying grammar and for those not studying it.

Week I. Read thoughtfully pages 3–7, as far as "A reporter's notebook." Prepare Assignments 1 and 2 as directed. If possible make the theme in 1 oral. Assignment 2 should be written. On page 36 under "Choosing the right word" take the first three assignments and follow the notebook suggestions. Grammar groups read pages 368–370, taking Assignments 1–4 inclusive. Groups without grammar take the diagnostic test for spelling (A), page 281. Begin to study the spelling assignments that the test shows you need.

Week II. Read pages 7–11, as far as "Making a booklet or magazine." Complete Assignments 3 and 4 and follow the notebook suggestions. On pages 39 and 40 take assignments 17 and 18. Grammar groups read pages 370–374, "The parts of speech in a sentence," completing assignments through 11. Groups not taking grammar read pages 243–246. Take the classroom practice if possible and the assignments through 3.

Week III. Study pages 11–14, as far as "Discovering and revealing character." Complete Assignments 5 and 6, and follow notebook suggestions. Read page 40 and take Assignment 19. Grammar groups read pages 374–378, taking assignments through 18. Groups not studying grammar take the diagnostic test on the use of nouns and pronouns, pages 429–431. This test will show whether you need further study of functional grammar. If you need further practice in forming habits of correctness in speech, study the drills referred to in the test.

Week IV. Read carefully pages 14–18, as far as "Expressing your own feelings." Complete Assignments 7 and 8, and follow the notebook suggestions. Grammar groups study pages 378–381, taking assignments through 22. Groups not studying grammar pages 246–247, completing the assignments as far as 8.

Week V. Study pages 18–19, taking Assignments 9 and 10. If you are interested in continuing imaginative writing, you will find further instructions in the section called *Opportunities for Adventurers*, pages 97–143. Study pages 248–249. Take the assignments and the classroom practice through 7. Grammar groups study pages 381–384, taking assignments through 26. Groups not studying grammar read pages 249–251, taking assignments through 12. Continue the work on spelling that tests have shown you need.

Week VI. Read pages 24–27. Follow the notebook suggestions and take Assignment 11. On pages 251–253 take through Assignment 15. If you have time, you may continue the work suggested in assignments following page 27, but no more of these will be included in the plans. Grammar groups study pages 384–387, through Assignment 31. Groups not studying grammar should take the diagnostic test for end punctuation, pages 354–355. If the test shows any uncertainty on the part of any student, he should study with great care pages 292–296 and pages 322–324. When he has completed all the drills suggested, he should take the mastery test on page 359.

Week VII. Read pages 42–47, following the notebook suggestions and taking Assignments 1 and 2. Read pages 249–251, through Assignment 12. If the diagnostic test in spelling has shown weaknesses in your ability to spell correctly, study pages 263–272 until you are able to take the mastery tests through 5. This work you should follow independently according to your own needs. If you do not need much practice in order to gain habits of correctness in writing, you will have time to follow some of the suggestions for creative writing offered on pages 97–143. Grammar group study pages 387–390, through Assignment 35. Groups not taking grammar may continue the study of sentence structure, pages 296–299, through Drill IV D.

Week VIII. Read pages 47–51, as far as "Imaginative and unusual letters." Follow the notebook suggestions and take two of the assignments. Grammar groups study pages 390–393, through Assignment 38. Groups not studying grammar may continue the word study or continue work in spelling or in sentence structure as the needs of students dictate.

Week IX. Read pages 51–54, following Notebook Suggestion 5 and Assignment 6. Read the section on "Expressing social courtesy," pages 54–58. Assignment 1 is optional, but students should write the letter called for in either Assignment 2 or 3. Grammar groups study pages 393–398, through Assignment 43. Groups not taking grammar should go on with work designed to give habits of correctness or skills as the needs of students dictate.

Week X. Read pages 59–64. Write one of the letters suggested in Assignments 4–10, and one of those suggested in Assignments 11–13. Grammar groups study pages 398–400, through Assignment 45. Groups not studying grammar should now test their accomplishment by taking mastery tests in spelling, in punctuation tests 2, 3, or 4, pages 360–362, according to the ground covered.

It has been assumed that during this ten weeks classes have spent all the time allotted to English on composition

and grammar. If classes study composition and literature concurrently, a much less intensive plan will have to be followed. Classes may find it convenient to cover the material here outlined for one week's work in two weeks, or they may prefer to study merely the minimum essentials found on pages 493–494.

Second Ten Weeks in Composition and Grammar

During this ten weeks you will have an opportunity to see how clearly you can give directions or explain something that you know about. You are explaining now every day in classes and at home. Every time you answer a question like "How does it work?" "What does it look like?" or "How do you do it?" you are using English to explain something. This ten weeks' work should help you to express yourself more clearly.

You will continue your work in grammar or in sentence structure, punctuation, and word study. Groups not studying grammar should study as far as "Coördinating ideas," page 303, and a "Review of kinds of sentences" and "Faults in sentence construction," pages 307–319. In the section on punctuation students should cover pages 323–342, as far as "Semicolon and colon." For this work and for the spelling no assignments will be given, but it will be understood that you will continue at your own pace, making as rapid progress as possible, and testing your accomplishment by means of the mastery tests.

Week I. Study pages 66–70 as far as "Making explanations." Complete the assignments. Grammar groups study pages 401–405, through Assignment 49.

Week II. Study pages 70–75, as far as "Showing how something works." Take Assignments 6 and 7, making one oral and the other written if possible. Grammar groups study pages 406–410, completing the assignments. Groups that are not studying grammar should be progressing with work in sentence structure and punctuation.

Week III. Study pages 75–79, as far as "Reporting on investigations." Take Assignment 8 or 9 and 10. Grammar groups take the diagnostic test for the correct use of pronouns, pages 429–431. This will indicate what parts of the special study of nouns and pronouns you need. The numbers at the ends of sentences in the tests refer to drills covering the usage tested in that sentence. Continue this study as you need it.

Week IV. Study pages 79–83. Read through the assignments and decide what investigation or project you individually or as a class would like to undertake. You may decide to allow two or even three weeks for this, according to the type of investigation you choose. Grammar groups should continue the study of nouns and pronouns, pages 411–429, as tests have indicated needs.

Week V. Continue the work on investigating and reporting. Grammar groups complete the work on pronouns and take the mastery tests. Groups not studying grammar are continuing their study of sentence structure and punctuation.

Week VI. Complete the investigation you have been making and finish the oral or written reports. Grammar groups take the diagnostic test for the use of verbs, pages 467–469. This will indicate which of the drills, pages 436–466, need your special attention.

Week VII. Read pages 83–91. Follow notebook suggestions. Take Assignment 23. Grammar groups should study the drills on the correct use of verbs as need was indicated by the test.

Week VIII. Read pages 91–92 as far as Assignment 25. Choose either notebook suggestion 3 or 4, and take Assignment 24. If possible the grammar groups should complete the study of verbs and take the mastery test, pages 469–470.

Week IX. This week gives an opportunity for carrying out Assignment 25. Grammar groups should take the diagnostic tests for the use of adjectives and adverbs,

pages 479–480, and study the drill that the test shows you need.

Week X. This week review your work in composition, complete any unfinished Assignments, or do some writing for which you have previously had no time. Grammar groups should study whatever drills, pages 471–478, the diagnostic test has shown you need. Take the mastery test for adjectives and adverbs, pages 480–481.

Third Ten Weeks

This year you will try to develop certain powers of clear logical thinking that will help you in school and outside, not only this year but every year hereafter. In fact, the power that you should gain this half year will help you to be more successful in other school subjects, will help you to become a more clear-headed thinker. Try to gain this very valuable power of logical thinking, for it will help you all your life.

If you still think that you are not completely master of the skills for which you were working last year, you will work very hard to master them at once. Begin immediately by taking the mastery tests in spelling 3, 4, and 5, pages 286–288 and the tests for correct usage in grammar. If you studied sentence structure and punctuation last year instead of grammar, take the mastery tests on pages 321 and 365, and see whether you need to review. As we progress, it will be understood that you are fixing habits of correctness and gaining skills by practice upon drills in which the tests have shown you weak.

Week I. Study pages 144–149. Follow the notebook suggestions and take Assignments 1, 2, and 3. Continue whatever drill or practice your tests show that you need. As you complete your mastery tests and need no further practice upon matters of form, you may find time to follow some of the suggestions for creative writing that appear in Chapter IV.

Week II. Study pages 149–152. Follow notebook suggestion 5 and complete Assignments 4 and 5.

Week III. Study pages 152–156. Take Assignments 6 and 7 or 8. Follow the notebook suggestions as far as 9 on page 156.

Week IV. Read carefully pages 156–161. Write as many of the précis as possible in the time that you have.

Week V. On page 164 take Assignments 13 and 14. Read pages 164–166 as far as "Organizing ideas in planning themes and reports." Take as many of the assignments as you have time for.

Week VI. Read pages 176–179. Take Assignments 1, 2, 3, and 4.

Week VII. Read pages 179–183, taking assignments through 7.

Week VIII. Study pages 183–186 as far as "Making a book report." Take as many of the assignments as you find time for.

Week IX. Read pages 186–191, as far as "Measuring one's own progress." Take as many of the assignments as possible.

Week X. Read the remaining pages in this chapter. Consider your own progress. Where do you need more time? Devote this week to review or to further practice where you need it.

Fourth Ten Weeks

In the first half of this year you developed the ability to see relations between ideas in paragraphs and to think logically. At the beginning of this half year you may well continue this training by studying thoroughly the organization of longer reports and themes as presented on pages 166–173. Chapter VII, pages 195–213, then follows naturally.

In this half year, however, the work must be differentiated to give each pupil the opportunity to go on with the work that he particularly needs. Students who are planning for a business career should master Chapter VIII. Those who are interested in creative writing will find opportunities for experimentation suggested in Chapter IV. You are now well acquainted with what the text offers you. Make a plan for your study in composition this half year that covers what you think best fits your individual needs. You should know these needs well. When you have made your plan, submit it to your teacher for his approval.

APPENDIX 2

MINIMUM ESSENTIALS

A Suggested Basis for Two Years' Work

First Year

Composition
- Story-telling, pp. 3–10
- Letter writing (friendly), pp. 42–51; (social), pp. 57–64
- Exposition, pp. 66–77

Mechanics
- Word study
  - Vividness in use of words, pp. 36–40
  - Correctness in use of words, pp. 247–249
  - Uses of dictionary, pp. 244, 249
  - Errors in use of words, pp. 256–258
- Spelling, pp. 262–269, 279–281
- Apostrophe, pp. 269–273
- Sentence construction
  - Recognition of sentences, pp. 292–296
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Debating, pp. 196–213
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Mechanics
Spelling, pp. 279–281
Punctuation of non-restrictive clauses, p. 327
Sentence construction
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